S. HRG. 101-949

MISCELLANEOUS NATIONAL PARK, NATIONAL HISTORIC TRAILS AND WILD AND SCENIC RIVERS BILLS

HEARING

BEFORE THE

SUBCOMMITTEE ON
PUBLIC LANDS, NATIONAL PARKS AND FORESTS

OF THE

COMMITTEE ON
ENERGY AND NATURAL RESOURCES
UNITED STATES SENATE

ONE HUNDRED FIRST CONGRESS

SECOND SESSION

ON

S. 456, H.R. 1109, S. 465, H.R. 1159, S. 1756, S. 1770, S. 1864, H.R. 76, S. 2059, AND S. 2208

WEDNESDAY, MARCH 28, 1990

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Committee on Energy and Natural Resources

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MISCELLANEOUS NATIONAL PARK, NATIONAL HISTORIC TRAILS AND WILD AND SCENIC RIVERS BILLS

WEDNESDAY, MARCH 28, 1990

U.S. SENATE,
SUBCOMMITTEE ON PUBLIC LANDS,
NATIONAL PARKS AND FORESTS,
COMMITTEE ON ENERGY AND NATURAL RESOURCES,
Washington, DC.

The subcommittee met, pursuant to notice, at 2:22 p.m. in room SD-366, Dirksen Senate Office Building, Hon. Dale Bumpers, presiding.

OPENING STATEMENT OF HON. DALE BUMPERS, U.S. SENATOR FROM ARIZONA

Senator BUMPERS. The purpose of today's hearing is to receive testimony on the following bills currently pending before the Subcommittee on Public Lands, National Parks and Forests:

S. 456 and H.R. 1109, on those provisions of the bills designating the California National Historic Trail as a component of the National Trails System;

S. 465 and H.R. 1159, to designate the Juan Bautista de Anza National Historic Trail as a component of the National Trail System;

S. 1756, to provide for the preservation and interpretation of the sites associated with Acadian Culture in the State of Maine;

S. 1770, to assess the suitability and feasibility of including certain Shenandoah Valley Civil War sites in the National Park System;

S. 1864 and H.R. 76, to study the St. Marys River in the States of Florida and Georgia for potential addition to the Wild and Scenic Rivers System;

S. 2059, to establish the Weir Farm National Historic Site in the State of Connecticut; and

S. 2208, to provide for the issuance of a 7-day admission permit for the Grand Circle Adventure, comprising seven national parks in Utah, Colorado and Arizona.

Before proceeding I would like to briefly comment on S. 1770, the Shenandoah Battlefield study. This bill would direct the Secretary of the Interior to conduct a study to assess the suitability and feasibility of including battlefields within the Shenandoah Valley as units of the National Park System. I have long been involved in protecting key Civil War battlefields, and I want to congratulate both the Vermont and Virginia Senators for working together on

this legislation. I look forward to hearing more on it during this hearing.

Due to the large number of witnesses testifying today, I respectfully ask each witness to summarize your testimony and please limit your oral remarks to 5 minutes. At this time, I will place copies of all the bills in the hearing record, and statements submitted for the record from Members of Congress.

The record will remain open for 2 weeks to receive additional comments and testimony.

[The materials referred to follow:]

II

101ST CONGRESS
1ST SESSION

S. 456

To amend the National Trails System Act to designate the California National Historic Trail and Pony Express National Historic Trail as components of the National Trails System.

IN THE SENATE OF THE UNITED STATES

FEBRUARY 28 (legislative day, JANUARY 3), 1989

Mr. JOHNSTON (by request) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

---

A BILL

To amend the National Trails System Act to designate the California National Historic Trail and Pony Express National Historic Trail as components of the National Trails System.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 5(a) of the National Trails System Act (16 U.S.C. 1244(a)) is amended by adding the following new paragraphs at the end thereof:

"( ) The California National Historic Trail, a route of approximately five thousand seven hunderd miles, including all routes and cutoffs, extending from Independence and St.

Joseph, Missouri, and Council Bluffs, Iowa, to various points in California and Oregon, as generally described in the report of the Department of the Interior prepared pursuant to subsection (b) of this section entitled 'California and Pony Express Trails, Eligibility/Feasibility Study/Environmental Assessment' and dated September 1987. A map generally depicting the route shall be on file and available for public inspection in the Office of the National Park Service, Department of the Interior. Notwithstanding any other provision of this Act, no lands or interests in lands may be acquired for purposes of the trail designated under this paragraph without the consent of the owner thereof. The trail shall be administered by the Secretary of the Interior.

"( ) The Pony Express National Historic Trail, a route of approximately one thousand nine hundred miles, including the original route and subsequent route changes, extending from St. Joseph, Missouri, to Sacramento, California, as generally described in the report of the Department of the Interior prepared pursuant to subsection (b) of this section entitled 'California and Pony Express Trails, Eligibility/Feasibility Study/Environmental Assessment' and dated September 1987. A map generally depicting the route shall be on file and available for public inspection in the Office of the National Park Service, Department of the Interior. Notwithstanding any other provision of this Act, no lands or interests

in lands may be acquired for purposes of the trail designated under this paragraph without the consent of the owner thereof. The trail shall be administered by the Secretary of the Interior.

SEC. 2. Section 10(c)(2) of the National Trails System Act (16 U.S.C. 1249(c)(2)) is amended by adding "and ( ) and ( )" after "(16)".

○

II

101ST CONGRESS
2D SESSION

H. R. 1109

IN THE SENATE OF THE UNITED STATES

MARCH 7 (legislative day, JANUARY 23), 1990

Received; read twice and referred to the Committee on Energy and Natural Resources

AN ACT

To amend the National Trails System Act to designate the California National Historic Trail and Pony Express National Historic Trail as components of the National Trails System.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 5(a) of the National Trails System Act (16 U.S.C. 1244(a)) is amended by adding the following new paragraphs at the end thereof:

"( ) The California National Historic Trail, a route of approximately five thousand seven hundred miles, including all routes and cutoffs, extending from Independence and Saint Joseph, Missouri, and Council Bluffs, Iowa, to various points in California and Oregon, as generally described in the report of the Department of the Interior prepared pursuant to subsection (b) of this section entitled 'California and Pony Express Trails, Eligibility/Feasibility Study/Environmental Assessment' and dated September 1987. A map generally depicting the route shall be on file and available for public inspection in the Office of the National Park Service, Department of the Interior. The trail shall be administered by the Secretary of the Interior. No lands or interests therein outside the exterior boundaries of any federally administered area may be acquired by the United States for the California National Historic Trail except with the consent of the owner thereof.

"( ) The Pony Express National Historic Trail, a route of approximately one thousand nine hundred miles, including the original route and subsequent route changes, extending from Saint Joseph, Missouri, to Sacramento, California, as generally described in the report of the Department of the Interior prepared pursuant to subsection (b) of this section entitled 'California and Pony Express Trails, Eligibility/Feasibility Study/Environmental Assessment', and dated

September 1987. A map generally depicting the route shall be on file and available for public inspection in the Office of the National Park Service, Department of the Interior. The trail shall be administered by the Secretary of the Interior. No lands or interests therein outside the exterior boundaries of any federally administered area may be acquired by the United States for the Pony Express National Historic Trail except with the consent of the owner thereof.".

SEC. 2. AUTHORIZATION OF APPROPRIATIONS.

Section 10(c)(2) of the National Trails System Act (16 U.S.C. 1249(c)(2)) is amended by striking the first sentence and inserting: "Except as otherwise provided in this Act, there is authorized to be appropriated such sums as may be necessary to implement the provisions of this Act relating to the trails designated by section 5(a).".

Passed the House of Representatives March 6, 1990.

Attest: DONNALD K. ANDERSON,

Clerk.

II

101ST CONGRESS
1ST SESSION

S. 465

To amend the National Trails System Act by designating the Juan Bautista de Anza National Historic Trail, and for other purposes.

IN THE SENATE OF THE UNITED STATES

FEBRUARY 28 (legislative day, JANUARY 3), 1989

Mr. CRANSTON introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

---

A BILL

To amend the National Trails System Act by designating the Juan Bautista de Anza National Historic Trail, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SHORT TITLE.

This Act may be cited as the "Juan Bautista de Anza National Historic Trail Act".

SEC. 2. JUAN BAUTISTA DE ANZA NATIONAL HISTORIC TRAIL.

(a) DESIGNATION.—Section 5(a) of the National Trails System Act (16 U.S.C. 1244(a)) is amended by adding at the end thereof the following:

"(17) The Juan Bautista de Anza National Historic Trail, a trail comprising the overland route traveled by Captain Juan Bautista de Anza of Spain during the years 1775 and 1776 from Sonora, Mexico, to the vicinity of San Francisco, California, of approximately 1,200 miles through Arizona and California, as generally described in the report of the Department of the Interior prepared pursuant to subsection (b) entitled 'Juan Bautista de Anza National Trail Study, Feasibility Study and Environmental Assessment' and dated August 1986. A map generally depicting the trail shall be on file and available for public inspection in the Office of the Director of the National Park Service, Washington, District of Columbia. The trail shall be administered by the Secretary of the Interior. In implementing this paragraph, the Secretary shall encourage volunteer trail groups to participate in the development and maintenance of the trail.".

(b) AUTHORIZATION OF APPROPRIATIONS.—Section 10(c)(2) of the National Trails System Act (16 U.S.C. 1249(c)) is amended by striking "and (16)" and inserting "(16), and (17)".

○

II

101ST CONGRESS
2D SESSION

H. R. 1159

IN THE SENATE OF THE UNITED STATES

MARCH 7 (legislative day, JANUARY 23), 1990
Received; read twice and referred to the Committee on Energy and Natural Resources

AN ACT

To amend the National Trails System Act by designating the Juan Bautista de Anza National Historic Trail, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SHORT TITLE.

This Act may be cited as the "Juan Bautista de Anza National Historic Trail Act".

SEC. 2. JUAN BAUTISTA DE ANZA NATIONAL HISTORIC TRAIL.

(a) DESIGNATION.—Section 5(a) of the National Trails System Act (16 U.S.C. 1244(a)) is amended by adding at the end thereof the following:

"(17) The Juan Bautista de Anza National Historic Trail, a trail comprising the overland route traveled by Captain Juan Bautista de Anza of Spain during the years 1775 and 1776 from Sonora, Mexico, to the vicinity of San Francisco, California, of approximately 1,200 miles through Arizona and California, as generally described in the report of the Department of the Interior prepared pursuant to subsection (b) entitled 'Juan Bautista de Anza National Trail Study, Feasibility Study and Environmental Assessment' and dated August 1986. A map generally depicting the trail shall be on file and available for public inspection in the Office of the Director of the National Park Service, Washington, District of Columbia. The trail shall be administered by the Secretary of the Interior. In implementing this paragraph, the Secretary shall encourage volunteer trail groups to participate in the development and maintenance of the trail.".

(b) AUTHORIZATION OF APPROPRIATIONS.—Section 10(c)(2) of the National Trails System Act (16 U.S.C. 1249(c)) is amended by striking the first sentence and inserting: "Except as otherwise provided in this Act, there is authorized to be appropriated such sums as may be necessary to implement the provisions of this Act relating to the trails designated by section 5(a).".

Passed the House of Representatives March 6, 1990.

Attest: DONNALD K. ANDERSON,

Clerk.

II

101ST CONGRESS
1ST SESSION

S. 1756

To provide for the preservation and interpretation of sites associated with Acadian culture in the State of Maine.

IN THE SENATE OF THE UNITED STATES

OCTOBER 16 (legislative day, SEPTEMBER 18), 1989

Mr. MITCHELL (for himself and Mr. COHEN) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

---

A BILL

To provide for the preservation and interpretation of sites associated with Acadian culture in the State of Maine.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SHORT TITLE.

This Act may be cited as the "Maine Acadian Culture Preservation Act".

SEC. 2. PURPOSES.

The purposes of this Act are to—

(1) recognize an important contribution made to American culture and history by the Acadian immigrants from France who settled in Nova Scotia and,

following expulsion by the British in 1755, resettled in various North American colonies, including the territory that eventually became the State of Maine;

(2) assist local and State governments and other public and private entities in the State of Maine in interpreting the story of the State's Acadian settlers and their descendants as well as preserving and perpetuating Acadian music, arts, crafts, and folklore; and

(3) assist in identifying, gathering, and preserving sites, historical data, artifacts, and objects associated with the Acadians in Maine for the benefit and education of the public.

SEC. 3. MAINE ACADIAN CULTURE PRESERVATION COMMISSION.

(a) ESTABLISHMENT.—There is hereby established the Maine Acadian Culture Preservation Commission (referred to as the "Commission"), which shall consist of 8 members appointed by the Secretary of the Interior (referred to as the "Secretary") not later than 6 months after the date of enactment of this Act, as follows:

(1) one member, who shall serve as Chair, appointed from among recommendations submitted by the Governor of the State of Maine;

(2) one member appointed from among recommendations submitted by the Speaker of the House of Representatives of the State of Maine;

(3) one member appointed from among recommendations submitted by the President of the Senate of the State of Maine;

(4) one member appointed from among recommendations submitted by the Chancellor of the University of Maine System;

(5) three members appointed from among recommendations submitted by State and local historic, cultural or historic preservation organizations; and

(6) one additional member appointed by the Secretary.

(b) TERMS.—(1) Members of the Commission shall be appointed for terms not to exceed 3 years.

(2) The Secretary may stagger the terms of initial appointments to the Commission in order to assure continuity in operation.

(c) VOTING.—The Commission shall act and advise by affirmative vote of a majority of its members.

(d) COMPENSATION.—Members of the Commission shall receive no pay on account of their service on the Commission, but while away from their homes or regular places of business in the performance of services for the Commission,

members of the Commission shall be allowed travel expenses, including per diem in lieu of subsistence, in the same manner as persons employed intermittently in Government service are allowed expenses under section 5703 of title 5, United States Code.

(e) EXEMPTION FROM CHARTER RENEWAL REQUIREMENTS.—Section 14(b) of the Federal Advisory Committee Act (5 U.S.C. App.) shall not apply to the Commission.

(f) TERMINATION.—The Commission shall terminate 20 years from the date of enactment of this Act.

(g) SUPPORT.—The Director of the National Park Service shall provide such staff support and technical services as may be necessary to carry out the functions of the Commission.

SEC. 4. DUTIES OF THE COMMISSION.

The Commission shall advise the Secretary with respect to—

(1) the selection of sites for interpretation, preservation, and development by means of cooperative agreements pursuant to section 5; and

(2) the development and implementation of a comprehensive interpretive program of the Acadian culture in the State of Maine pursuant to section 6(d).

SEC. 5. COOPERATIVE AGREEMENTS.

(a) IN GENERAL.—In furtherance of the purposes of this Act, the Secretary is authorized, after consultation with the Commission, to enter into cooperative agreements with the owners of properties of natural, historical, or cultural significance associated with the Acadian people in the State of Maine, pursuant to which agreements the Secretary may provide management services and program implementation.

(b) RIGHT OF ACCESS.—Each cooperative agreement shall provide that the Secretary, through the National Park Service, shall have the right of access at all reasonable times to all public portions of the property covered by the agreement for the purpose of conducting visitors through such properties and interpreting them to the public.

(c) ALTERATION OF PROPERTIES.—Each cooperative agreement shall provide that no changes or alterations shall be made in the property covered by the agreement except by mutual agreement between the Secretary and the other party to the agreement.

SEC. 6. ACADIAN CULTURAL CENTER.

(a) IN GENERAL.—The Secretary is authorized, after consultation with the Commission, to establish a center for the preservation, perpetuation, and interpretation of Acadian culture within the State of Maine.

(b) ACQUISITION OF LAND.—The Secretary is authorized to acquire lands and interests therein, not to exceed 20

acres in total, by purchase, donation, or exchange, and to develop, operate, and maintain interpretive and preservation facilities and programs at the center in furtherance of the purposes of this Act.

(c) OPERATION.—The Secretary may contract with public and private entities for the operation of the center in accordance with program standards approved by the Secretary.

(d) INTERPRETIVE PROGRAM.—In connection with center operations the Secretary shall develop and implement a comprehensive interpretive program of the Acadian culture in the State of Maine, including preparation of interpretive and informational materials, exhibits, films, lectures, and other educational materials.

(e) STATUTORY AUTHORITY.—The Secretary shall administer properties acquired and cooperative agreements entered into pursuant to this Act in accordance with the Act entitled "An Act to establish a National Park Service, and for other purposes", approved August 25, 1916 (16 U.S.C. 1 et seq.) and other statutory authority for the conservation and management of natural, historical, and cultural resources.

SEC. 7. AUTHORIZATION OF APPROPRIATIONS.

(a) AUTHORIZATION OF APPROPRIATIONS TO THE COMMISSION.—There are authorized to be appropriated to

the Commission such sums as may be necessary for the performance of its duties under this Act.

(b) LIMIT ON EXPENDITURES BY THE SECRETARY.—The Secretary is authorized to expend annually, in the performance of the Secretary's functions under sections 5 and 6, amounts equal to 50 percent of the aggregate cost of performing those functions, the remainder of such cost to be paid with non-Federal funds.

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II

101ST CONGRESS
1ST SESSION

S. 1770

To assess the suitability and feasibility of including certain Shenandoah Valley Civil War sites in the national park system, and for other purposes.

IN THE SENATE OF THE UNITED STATES

OCTOBER 19 (legislative day, SEPTEMBER 18), 1989

Mr. JEFFORDS (for himself, Mr. WARNER, Mr. ROBB, and Mr. LEAHY) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

---

A BILL

To assess the suitability and feasibility of including certain Shenandoah Valley Civil War sites in the national park system, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SHORT TITLE.

This Act may be cited as the "Shenandoah Valley Civil War Sites Study Act".

SEC. 2. FINDINGS.

The Congress finds that—

(1) there are situated in the Shenandoah Valley in the State of Virginia the sites of Civil War battles and

campaigns that deserve consideration as national battlefield and historic sites; and

(2) concerned individuals and non-profit organizations have expressed interest in donating land in the Shenandoah Valley to the United States for the purpose of preserving sites of significant Civil War engagements.

SEC. 3. STUDY AND REPORT.

(a) STUDY.—The Secretary shall conduct a study to assess the suitability and feasibility of including Shenandoah Valley Civil War sites as units administered by or affiliated with the national park system.

(b) INCLUSION OF HISTORIANS IN STUDY TEAM.—The Secretary shall designate at least 2 recognized Civil War historians to participate in the study required by subsection (a).

(c) REPORT.—(1) Not later than 1 year after the date of enactment of this Act the Secretary shall submit a report to Congress describing the manner in which the study required by subsection (a) was conducted and the results of the study.

(2) The report required by paragraph (1) shall include an analysis of the effect that inclusion of Shenandoah Valley Civil War sites as units administered by or affiliated with the national park system would have on the economy in the Shenandoah Valley.

SEC. 4. DEFINITIONS.

For the purposes of this Act—

(1) the term "Secretary" means the Secretary of the Interior; and

(2) the term "Shenandoah Valley Civil War sites" means battlefields, historic sites, landscapes, and their associated structures and properties situated in the Shenandoah Valley in the State of Virginia that are thematically tied with the nationally significant events that occurred in this region in 1862 through 1864, including General Thomas "Stonewall" Jackson's "Valley Campaign" and the campaign of 1864 that culminated in the battle of Cedar Creek on the 19th of October, 1864.

SEC. 5. AUTHORIZATION OF APPROPRIATIONS.

There is authorized to be appropriated to the Secretary $150,000 to carry out this Act.

○

101ST CONGRESS
1ST SESSION

S. 1864

To amend the Wild and Scenic Rivers Act to study the eligibility of the St. Marys River in the States of Florida and Georgia for potential addition to the wild and scenic rivers system.

IN THE SENATE OF THE UNITED STATES

NOVEMBER 9 (legislative day, NOVEMBER 6), 1989

Mr. FOWLER (for himself, Mr. GRAHAM, Mr. MACK, and Mr. NUNN) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

---

A BILL

To amend the Wild and Scenic Rivers Act to study the eligibility of the St. Marys River in the States of Florida and Georgia for potential addition to the wild and scenic rivers system.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. ST. MARYS RIVER.

(a) STUDY.—Section 5(a) of the Wild and Scenic Rivers Act (16 U.S.C. 1276(a)) is amended by adding the following new paragraph at the end thereof:

"(106) ST. MARYS RIVER, FLORIDA AND GEORGIA.—The segment from its headwaters to its confluence with the Bells River.".

(b) COMPLETION DATE.—Section 5(b) of the Wild and Scenic Rivers Act (16 U.S.C. 1276(b)) is amended by adding the following new paragraph at the end thereof:

"(8) The study of the river named in subsection (a)(106) shall be completed not later than 3 years after the date of enactment of this paragraph. In carrying out the study, the Secretary of the Interior shall consult the Governors of the States of Florida and Georgia or their representatives, representatives of affected local governments, and owners of land adjacent to the river. Such consultation shall include participation in the assessment of resource values and the development of alternatives for the protection of those resource values, and shall be carried out through direct correspondence, public meetings, and media notification. The study shall also include a recommendation on the part of the Secretary as to the role the States, local governments, and landowners should play in the management of the river if it were designated a wild and scenic river.".

○

II

101ST CONGRESS
1ST SESSION

H. R. 76

IN THE SENATE OF THE UNITED STATES

OCTOBER 18 (legislative day, SEPTEMBER 18), 1989

Received; read twice and referred to the Committee on Energy and Natural Resources

AN ACT

To amend the Wild and Scenic Rivers Act to study the eligibility of the St. Marys River in the States of Florida and Georgia for potential addition to the wild and scenic rivers system.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. DESIGNATION AS STUDY RIVER.

Section 5(a) of the Wild and Scenic Rivers Act (16 U.S.C. 1276(a)) is amended by adding the following new paragraph at the end thereof:

"( ) ST. MARYS RIVER, FLORIDA AND GEORGIA.—The segment from its headwaters to the confluence of the Bells River.".

Passed the House of Representatives October 16, 1989.

Attest: DONNALD K. ANDERSON,

Clerk.

II

101ST CONGRESS
2D SESSION

S. 2059

To establish the Weir Farm National Historic Site in the State of Connecticut.

IN THE SENATE OF THE UNITED STATES

FEBRUARY 5 (legislative day, JANUARY 23), 1990

Mr. LIEBERMAN (for himself and Mr. DODD) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

---

A BILL

To establish the Weir Farm National Historic Site in the State of Connecticut.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. FINDINGS AND PURPOSES.

(a) FINDINGS.—The Congress finds that—

(1) the National Park System preserves for the American people natural and historic places reflective of the Nation's heritage;

(2) the National Park System contains no sites commemorating famous American painters or the artistic traditions to which they contributed;

(3) the Weir Farm in Connecticut is listed on the National Register of Historic Places and is deserving of inclusion in the National Park System as an outstanding historic site associated with major American artists and several artistic developments;

(4) the Weir Farm, acquired in 1882 by J. Alden Weir, a founder and principal exponent of American Impressionism, has been continuously occupied by working artists and their families who have maintained its significance and integrity as a historic site;

(5) the pastoral setting and tranquility of the Weir Farm served as the inspiration and subject for the works of Weir, John Singer Sargent, John H. Twachtman, Childe Hassam, Albert Pinkham Ryder, Theodore Robinson, Mahonri Mackintosh Young, and other noted artists who lived and visited there;

(6) the Weir Farm is the best preserved site with a home, workplace, and landscape associated with the American Impressionism movement and larger developments in American art in the late 19th century, including shifts in subject matter from heroic wilderness vistas to familiar, domesticated landscapes and in working methods from studio to open air painting; and

(7) the Weir Farm, including the houses, barns, studios, pond, fields, and woods thereon, and the ap-

proximately 113 acres of adjacent natural areas owned by the Nature Conservancy and the Town of Ridgefield, Connecticut, provide superlative opportunities for illustrating and interpreting important cultural themes of our Nation's heritage and for public recreation and enjoyment in a State which suffers a dearth of open space accessible to the public and which is unrepresented in the National Park System.

(b) PURPOSES.—The purposes of this Act are—

(1) to preserve a site of profound significance for the tradition of American Impressionism and an outstanding example of the country retreats and landscapes associated with that movement and the evolving artistic methods of the late 19th century;

(2) to maintain the integrity of a setting that inspires artistic expression and encourages public enjoyment; and

(3) to offer opportunities for the recreation and education of the American people.

SEC. 2. ESTABLISHMENT OF SITE.

There is established, as a unit of the National Park System in the State of Connecticut, the Weir Farm National Historic Site.

SEC. 3. DESCRIPTION OF SITE.

The site shall consist of—

(1) the 2-acre core parcel containing the Weir house, studio, and barn;

(2) the approximately 60 acres and improvements thereon owned or to be acquired by the State of Connecticut, generally depicted on the National Park Service Weir Farm Suitability/Feasibility Study map entitled "Land Ownership Map, Weir Farm Historic Site", numbered Figure 5, dated October 1989, which map shall be on file and available for public inspection in appropriate offices of the National Park Service; and

(3) any other lands that were part of the original Weir Farm, as shown on the National Register of Historic Places, that may become available.

SEC. 4. ACQUISITION OF REAL AND PERSONAL PROPERTY AND SERVICES.

(a) REAL PROPERTY.—The Secretary may acquire by purchase the core parcel and improvements thereon, and may acquire by donation, exchange, or lease any remaining lands and improvements within the boundaries of the site, described in section 3.

(b) PERSONAL PROPERTY.—For interpretative or research purposes at the site, the Secretary may acquire, by donation or purchase, collections and other personal property associated with the American Impressionism movement, the

Weir family, and J. Alden Weir and other artists who lived at or visited the site.

(c) OTHER PROPERTY, FUNDS, AND SERVICES.—The Secretary may accept and use donated funds, property, and services to carry out this Act.

SEC. 5. ADMINISTRATION OF SITE.

(a) IN GENERAL.—The Secretary shall administer the site in accordance with this Act and the law generally applicable to national historic sites, including the Act entitled "An Act to establish a National Park Service, and for other purposes", approved August 25, 1916 (16 U.S.C. 1 et seq.), and the Act entitled "An Act to provide for the preservation of historic American sites, buildings, objects, and antiquities of national historic significance, and for other purposes", approved August 21, 1935 (16 U.S.C. 461 et seq.).

(b) COOPERATIVE AGREEMENTS.—(1) The Secretary may consult and enter into cooperative agreements with the State of Connecticut concerning the maintenance, restoration, and management of the lands and improvements within the boundaries of the site.

(2) So that the site may achieve fully its purpose, the Secretary may consult and enter into cooperative agreements with the Weir Farm Heritage Trust, the State of Connecticut, the American Academy of Arts and Letters, and other organizations and groups in the development, presentation,

and funding of art exhibits, resident artist programs, and other appropriate activities.

(3) In recognition of the opportunities to enhance the use of the site and the programs associated therewith proposed by the Nature Conservancy's Weir Preserve, and the use of other lands adjacent to the site owned by the town of Ridgefield, the Secretary may consult and enter into cooperative agreements with the Preserve's stewardship committee and the officials of the towns of Ridgefield and Wilton for the purpose of coordinating site activities with activities on such lands.

(c) CONSULTATION.—Because of the critical role played by the Weir Farm Heritage Trust in the preservation for posterity of this important site, its structures, objects, and cultural values, the Secretary shall consult with the Trust in matters relating to the site's preservation, development, and use.

(d) EXHIBITS.—The Secretary may display and accept for the purpose of display works of art associated with J. Alden Weir, the Weir Farm, and the American Impressionist movement.

SEC. 6. DEFINITIONS.

As used in this Act—

(1) the term "Secretary" means Secretary of the Interior; and

(2) the term "site" means the Weir Farm Historic Site established by section 2.

SEC. 7. AUTHORIZATION OF APPROPRIATIONS.

There are authorized to be appropriated—

(1) not more than $1,000,000 for acquisition of the core parcel described in section 3; and

(2) such additional sums as are necessary to carry out this Act.

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II

101ST CONGRESS
2D SESSION

S. 2208

To provide for issuance of a 7-day admission permit for the Grand Circle Adventure comprising 7 national parks in Utah, Colorado, and Arizona.

IN THE SENATE OF THE UNITED STATES

FEBRUARY 28 (legislative day, JANUARY 23), 1990

Mr. HATCH (for himself and Mr. GARN) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

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A BILL

To provide for issuance of a 7-day admission permit for the Grand Circle Adventure comprising 7 national parks in Utah, Colorado, and Arizona.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION. 1. GRAND CIRCLE ADVENTURE PASS.

Section 4(a)(1)(B) of the Land and Water Conservation Fund Act of 1965 (16 U.S.C. 460*l*–6a(a)(1)(B)) is amended by adding at the end thereof the following sentence: "The Secretary shall make such a permit (to be known as the Grand Circle Adventure Passport) available for admission, for a period of at least 7 days, to the group of Arches National Park, Bryce Canyon National Park, Canyonlands National

Park, Capitol Reef National Park, Zion National Park, Mesa Verde National Park, and Grand Canyon National Park (north rim), including admission to all monuments in those parks.".

○

PREPARED STATEMENT OF HON. WYCHE FOWLER, JR., U.S. SENATOR FROM GEORGIA, ON S. 1864

I want to extend my thanks to the Chairman for this opportunity to examine the full implications of the St. Marys Wild and Scenic Rivers Study Act so that all parties understand, going in, exactly what this legislation will do and what it will not.

This legislation would amend the Wild and Scenic Rivers Act to include the St. Marys River for study—as a potential addition to the National Wild and Scenic Rivers System.

The Wild and Scenic Rivers System was created in 1968 to prevent the despoiling of America's last remaining pristine and free-flowing waterways—in particular those with outstanding scenic, fish and wildlife, recreational, geological, historical, cultural or other similar values.

Mr. President, I believe that if any river in this country qualifies to be studied for this purpose, the St. Marys does. It has already been included in the Nationwide Rivers Inventory published by the National Park Service in 1982. It is described in the inventory as an attractive, clear, subtropical swamp river with varied and colorful flora and white sandbars—and was noted for having remarkable values in every category.

The river, which forms the boundary between Georgia and Florida, flows for 120 miles from the Okefenokee Swamp directly into the Atlantic Ocean near the Cumberland Island National Seashore.

It is home to varied wildlife, including many threatened and endangered species—from the bald eagle to the red-cockaded woodpecker, from the Florida black bear to the West Indian manatee.

Presently human population and development are sparse for most of the length of the river, until it reaches St. Marys, Georgia, and Fernandina, Florida, at the coast. We have an excellent opportunity to maintain the higher reaches of this natural treasure in a condition very close to their wild state.

This is, however, a limited opportunity. Time is running out on this rare undespoiled blackwater river system as development pressures close in from both sides of the river. These forces will be very difficult to control in this fragile watershed that bounds two State jurisdictions.

Enactment of this legislation would postpone any Federal water projects until completion of a comprehensive study to assess whether the President should recommend the St. Marys for Wild and Scenic designation. The legislation we are discussing today would have no effect on private lands, hunters or fishermen. It would have no impact whatsoever on shoreline development, or on farming or timber operations near the river. The bill provides for completion of the study within 3 years of enactment.

The extremely modest, almost non-existent restrictions serve only one purpose: to help buy time for the study to proceed, for adequate review of the appropriateness of wild and scenic designation, and for the wisest determination of the future of the St. Marys—involving all local governments, economic interests and other interested parties who will be most closely affected by any long range course decided for the St. Marys.

My argument, and my sole reason for introducing this legislation, is that this resource is too valuable for its future to be decided in a haphazard fashion, or, worse yet, by default. I think the future of the river deserves the most careful, long-term consideration we can give it.

The St. Marys River is one of the very few nearly unspoiled rivers left in this Nation. I believe the least we can do is study the best ways to preserve all we can of its natural beauty and its ecological value.

I also think we owe it to the children of Florida and Georgia, who may be denied any remnant of their natural birthright—and who run a real risk of never experiencing the wild and scenic beauty of an unspoiled, free-flowing river in their home states, in their lifetimes.

PREPARED STATEMENT OF HON. BOB GRAHAM, U.S. SENATOR FROM FLORIDA, ON S. 1864

I am honored to add my support for the St. Marys Scenic and Wild Rivers Study Act.

As my colleague from Georgia, Senator Wyche Fowler, has noted, the St. Marys River is not only a state treasure but a national treasure as well. Most importantly, it is a legacy to be passed on to our children.

Our protection of this river will ensure that it is passed on in sound and scenic condition.

Enacting the legislation that we introduce today would secure funding for a study to evaluate the river and its longterm protection.

Let me echo Senator Fowler's sentiments. The St. Marys River is an ideal candidate for study under the provisions of the National Wild and Scenic Rivers Act.

This is truly a remarkable river. Unique. Pristine. Historic.

The St. Marys meanders northeast from the Okefenokee Swamp to the Atlantic Ocean. Its headwater basin is the Okefenokee, an expanse of hidden channels, secret forests and mysterious islands. The Seminole and Creek Indians called the area "Trembling Earth." Hundreds of visitors to the area today are equally moved by its grandeur.

The swamp is home to many threatened and endangered species. These include the great blue heron, the Florida alligator, bobcats, egrets and the American wood stork. Manatees have been spotted in the river. Bald eagles migrate through the area.

As the river meanders northeast, upland pines and palmettos line its banks. Oaks and maples dot the surrounding plateaus. At some places the banks drop steeply, 25 to 30 feet, to the river. Nearer the Atlantic, the river is shallow and navigable. Sailing ships once slipped through to pick up inland cargo.

This is the St. Marys River that Floridians and Georgians have treasured and shared. But as Senator Fowler said: Time is running out.

By enacting this legislation we buy time for the St. Marys. The study would protect the river while having no impact on private lands, hunters or fishermen.

Governors of both states, the President and, most importantly, the public, would be asked for their opinions and recommendations. Local concerned citizens who live along the river would especially be sought out for their views.

The Wild and Scenic Rivers Act study would be a critical move toward determining how we could best protect a piece of our heritage. Passage of this act is the first step.

PREPARED STATEMENT OF HON. ORRIN HATCH, U.S. SENATOR FROM UTAH, ON S. 2059

Mr. Chairman, it is a pleasure for me to give my support to Senator Lieberman's efforts to establish the J. Alden Weir Farm, of Wilton and Ridgefield, Connecticut, as a national historic site. If approved, this legislation would establish the first national park in the State of Connecticut and would be the first park in the United States to commemorate an American painter. I believe that those are noteworthy and worthwhile goals, that when achieved will benefit not only the State of Connecticut but the entire Nation.

Weir Farm is regarded by many art historians as the American equivalent of Monet's Giverny. It is the only intact, well-documented public site in the Nation associated with an American impressionist artist. The 238-acre farm was originally acquired by J. Alden Weir in 1882, and it provided the subject matter for many of his own pioneering landscapes as well as the paintings done by other artists, who regularly visited the farm to study, paint, and gain inspiration. Among those influenced by the surrounding beauty were Childe Hassam, John Twachtman, Albert Pinkham Ryder, and John Singer Sargent.

A second generation of artistic creativity began at Weir Farm after Weir's death in 1919. Mahonri Mackintosh Young, son-in-law of Weir, and the grandson of Brigham Young, lived and worked on the farm as both sculptor and painter. Many of his finest works were created while at the farm, including sculptural monuments that portray important events from my Mormon heritage, such as the "Seagull Monument" and "This Is the Place Monument."

Today the scenic landscape of the farm continues to stimulate and inspire. Efforts have been made by the State of Connecticut and the nature conservancy to secure the land and buildings, but I believe that we need to take the final step of designating the farm a national historic site. This legislation provides us with a rare opportunity to commemorate the beauty of America as well as an important American artistic movement. While I am aware that the National Park Service has raised some concerns, I believe those concerns can be addressed and that this project should be pursued. I urge the committee to support Senator Leiberman's legislation and look forward to assisting in any way I can.

PREPARED STATEMENT OF HON. SAM GEJDENSON, REPRESENTATIVE FROM CONNECTICUT, ON S. 2059

Mr. Chairman, I am pleased to have the opportunity to express my strong support for legislation introduced by Senator Lieberman in the Senate, and that I have introduced in the House, to make the J. Alden Weir Farm in Wilton and Ridgefield, Connecticut, a national park. Not only would this be the first national park in my home State of Connecticut, but this would be the first national park unit in the United States to commemorate an American painter. This legislation is cosponsored by the entire Connecticut delegation both in the Senate and in the House.

As many of my colleagues know, J. Alden Weir is considered to have been the leader of the American impressionist movement. The Weir Farm served as the home and studio to most of the greatest American impressionist painters of the late 19th and early 20th centuries. John Twachtman, Albert Pinkham Ryder, Childe Hassam and numerous others all came to the Weir Farm to perfect their craft and interpret the beautiful New England landscapes for the world to enjoy. These great artists not only captured the beauty of the land, they provided us with an opportunity to understand our responsibilities as stewards of the land. By doing so, they have helped us to realize a greater appreciation for the beauty of the environment around us.

Mr. Chairman, this legislation was not conceived in a vacuum. Six years ago, the concerns of Sperry and Doris Andrews, the current artists-in-residence of the Weir Farm and the descendants of Mr. Weir, prompted a local campaign to save Weir Farm from development. Subsequently, the trust for public lands, a non-profit conservancy organization, worked with the families and the local community to purchase as much of the original Weir Farm as they could. At the same time, the Weir Farm Heritage Trust was formed by local residents, local town officials, State legislators, conservationists, and appreciators of art, to raise money for the protection of the farm and to manage it until the National Park Service, with its technical expertise and experience, could become involved. In 1984, the Weir Farm was listed on the National Register of Historic Places.

In addition, under its own initiative, the U.S. Park Service recently conducted a study on the feasibility of making the Weir Farm into a national park which is expected to be finalized very shortly. And on the State level, the legislature of the State of Connecticut recently voted to bond approximately $4.25 million to purchase the 60 acres available of the original Weir Farm. With the adjacent Weir preserve owned by the Nature Conservancy, and a protected tract of open space owned by the town of Ridgefield, the protected site now covers close to 175 contiguous acres.

This legislation does not call for the Federal acquisition of the entire farm, but will authorize the appropriation of "not more than $1 million" for the National Park Service to acquire the two-acre core parcel of Weir Farm land which includes the houses, barns, and studios with their original furnishings.

To our western colleagues, with thousand acre national park units in their State, the Weir Farm does not seem like much. But in a small urban State, like Connecticut, this legislation will assist the State of Connecticut, the local community, and others in protecting, managing and interpreting a unique piece of our Nation's cultural history.

Protection of the Weir Farm, however, is not just the whim of a few art lovers in Connecticut. This project has gained the support of a coalition of more than 20 national conservation and environmental groups including the National Wildlife Federation, the Sierra Club, the National Audubon Society, the National Association of Parks and Conservation, and many others. In fact, this coalition recently issued a report calling on Congress to fund the acquisition of available land at the Weir Farm.

Mr. Chairman, with this legislation, we have the opportunity to join in a Federal, State, local and private partnership with each making a significant contribution towards protecting this important natural and cultural resource. I urge my colleagues to join me and the entire Connecticut congressional delegation in support of this important legislation that has attracted so much local, State and national support. Acquisition of this small parcel of land will provide an opportunity to protect and preserve an important part of our Nation's cultural heritage.

PREPARED STATEMENT OF HON. JOHN G. ROWLAND, U.S. REPRESENTATIVE FROM CONNECTICUT, ON S. 2059

Mr. Chairman, and Members of the Subcommittee, I wish to thank you for this opportunity to offer my support for S. 2059, a bill to establish the J. Alden Weir

Farm as the State of Connecticut's first national park. As a strong proponent of this initiative, I have joined my colleagues in the Connecticut Congressional delegation in introducing a companion measure to S. 2059 in the House of Representatives.

The J. Alden Weir Farm—located in the Wilton and Ridgefield area of my district in Connecticut—has received tremendous support from conservationists and local residents to have this area included in the National Park Service system. J. Alden Weir was one of the founders of the American Impressionist movement in painting. The farm, which was originally obtained by Mr. Weir in a trade for a work of art, was the site on which hundreds of landscape and rural life scenes were painted. Located approximately 45 miles from New York City, the farm has been continuously occupied by working artists and their families since 1882. Barely altered since Weir's tenure, it is a landscape of rolling hills with fields buffered from the surrounding suburban area by a hardwood forest.

Last year, the State of Connecticut approved the purchase of 60 acres included in the original Weir Farm. With the adjacent Weir Preserve owned by The Nature Conservancy, a national land stewardship organization, and a sizable open space tract owned by the town of Ridgefield, close to 175 contiguous acres are now protected. The legislation before you for consideration today would ensure the protection of this area by asking Congress to authorize the acquisition of the remaining 2-acre core parcel and also allow the Park Service to enter into cooperative agreements with the State of Connecticut concerning the maintenance, restoration, and management of the lands.

In addition, the National Park Service's North Atlantic Region office has undertaken a favorable feasibility study assessing the suitability of including Weir Farm in the National Park System. I believe that this legislation offers an excellent opportunity for Congress to ensure the preservation of an historic site that has received much support already on the State and local level. I urge the members of this subcommittee to join in supporting the inclusion of the Weir Farm in the National Park Service system by adopting this important legislation.

PREPARED STATEMENT OF HON. NANCY L. JOHNSON, U.S. REPRESENTATIVE FROM CONNECTICUT, ON S. 2059

Mr. Chairman, thank you for this opportunity to express my support for legislation to include the J. Alden Weir Farm, located on the Ridgefield/Wilton border in Connecticut, in our national park system. If approved, this farm would mark a series of important firsts for Connecticut and our Nation: it would be the first national park in Connecticut and the first park in the Nation dedicated to a painter.

J. Alden Weir is considered to have been the father of American Impressionism. During the 37 years he worked and lived on the farm, Weir was host to many of the leading Impressionist artists, who found inspiration in the beautiful land surrounding them. His farm has been remarkably well preserved throughout this century, due largely to the efforts of concerned local residents and its artists-in-residence C. Sperry and Doris Andrews; the buildings and landscape remain much the same as they were depicted in works of art from the early 1900s. The educational significance of such a park to students of art and history would be comparable to studying the works of Claude Monet in Civerny and Vincent Van Cogh in Arles.

In this time of tough budget constraints, the public-private partnership envisioned by the Weir Farm Historic Trust would not only preserve an important piece of American landscape for future generations to enjoy, but would provide educational outreach to the State and art community. This project has garnered the support of local residents, the Weir family, museum curators, area artists and art historians, and national conservation groups. I cannot imagine a more powerful way to learn about one of our Nation's foremost artists and a movement which celebrated the land, than by walking through the 175-acre natural studio of the J. Alden Weir Farm.

PREPARED STATEMENT OF HON. BARBARA B. KENNELLY, U.S. REPRESENTATIVE FROM CONNECTICUT, ON S. 2059

Connecticut may be a small State, but it certainly has many great treasures. Today I wish to reaffirm my support for legislation which would make one of those treasures—the J. Alden Weir Farm of Wilton and Ridgefield, CT—my State's first national park.

Weir Farm is more than just a beautiful estate. Since its acquisition by artist J. Alden Weir in 1882, Weir Farm has served as both a retreat and inspiration for

great American artists. With over 200 acres of meadows, woodlands and wetlands, the Farm's landscapes and pastoral setting have inspired many wonderful works, including those of its owner, J. Alden Weir, considered by many to be the leader of the American Impressionist Movement. At Weir Farm, every rock, tree, field, barn and house on the land has been recorded and explored in paintings. They offer a glimpse of the beauty of the land at the turn of the century—and they remind us of the importance of preserving that land for the enjoyment of generations ahead.

Weir Farm has also became the gathering place for some of the best American artists of the era, including Childe Hassam, J.H. Twachtman, and Albert Pinkham Ryder. Following Weir's death in 1919, his son-in-law Mahonri Mackintosh Young—a grandson of Brigham Young and a gifted artist in his own right—sculpted many of his finest works at the Farm, including monuments to the Mormon tradition now installed in Salt Lake City and throughout Utah. Many of Young's works have been left in the house at Weir Farm. Today, artists Sperry and Doris Andrews live and work at Weir Farm, making them the third consecutive American artists to have occupied and cared for Weir Farm since Mr. Weir first acquired this property.

I commend those who have worked to preserve the Farm thus far. Trust for Public Land, cooperating with the Andrews family and descendants of Mr. Weir and Mr. Young, bought back what they could of the original property. Simultaneously, the Weir Farm Heritage Trust was formed by local residents, selectmen, State legislators, conservationists, and art enthusiasts to raise money for the protection of the Farm and to manage it until the Park Service could participate.

In 1984 Weir Farm was listed on the National Register of Historic Places. The Connecticut State Legislature voted just this past year to bond $4.25 million dollars to purchase the 60 acres of the original Weir Farm. In addition, last month a coalition of 20 national conservation groups issued a feasibility study calling on Congress to fund land acquisition at Weir Farm.

For an amount not to exceed 1 million dollars, the Park Service can acquire what is left—the two-acre core parcel of land which includes the houses, barns, studios, with original furnishings intact—A seemingly small price to pay for an investment that will so greatly enrich the State of Connecticut, and add to the cumulative value of these United States.

As the first national park paying tribute to an American Painter, Weir Farm would enhance public awareness and appreciation of history, the arts and the environment.

Senator BUMPERS. I yield to my distinguished colleague from Wyoming, Senator Wallop.

STATEMENT OF HON. MALCOLM WALLOP, U.S. SENATOR FROM WYOMING

Senator WALLOP. Thank you, Mr. Chairman. Thank you for scheduling this hearing to allow us to discuss the merits of a wide range of legislation.

The bills before us today span not only the Nation from coast to coast but to a large extent span the full range of issues with which this committee concerns itself.

The range of issues is exciting in one sense. To be sure, the opportunity to further immortalize early pioneers of this country and the high spirit of the Pony Express riders is both an honor and a privilege. But in another sense when we look at this range of issues and proposals we really must pause to distinguish between what we might like to do and what we can reasonably expect to accomplish. We are going to have to come to grips with priorities.

I am particularly interested, which will come as no surprise to you, I am sure, in the legislation that would designate the Pony Express and California Trails as units of the National Trails System. Both trails run through much of my state and greatly affected the early settlement of Wyoming. Both trails ran through Fort Laramie, Fort Casper and South Pass before splitting and going on west to Utah.

Because both carried mail and settlers, the trails influenced the makeup of my state and its settlement, and I welcome the opportunity to address this legislation.

I would say now, although S. 456, the Senate bill, does not provide for condemnation authority without the consent of the owner of private properties along these routes, H.R. 1109 and S. 374 do. I am deeply concerned with the possibility that we may be authorizing condemnation.

Mr. Chairman, this is simply not acceptable, and I will address that issue if need be when our legislation goes to markup.

I would say one other thing while the Director is here, that with regard to the Circle pass effort to make seven parks available for one ticket or pass in southern Utah, I note in reading your testimony in advance that you suggest it will cost $11,000 to get this done. I would suggest that your bureaucracy go back to the drawing boards and see how much it would cost to get rubber stamps to stamp the existing tickets for 7 days and charge them the full fee.

It could be, I suppose, that somebody would duplicate the Park Service's stamp, but it would probably cost them more than the 7-day pass. So I suggest there are ways to do things rather than ways not to do things, and that would be one tiny solution in case I should not be here when we get to that legislation.

Thank you, Mr. Chairman.

Senator BUMPERS. Thank you, Senator Wallop.

I will take the witness list as I have it before me. Our first witness was to be Senator Mitchell. I take it that he is not present.

Our next witness on the list is Senator Hatch.

Senator WALLOP. I might say, Mr. Chairman, while Senator Hatch is coming up here, in talking to the Director about which I was speaking, if it does not work to stamp it on their entrance card to the individual park, you might try stamping in the middle of their forehead in 7-day indelible ink, and they are free to go where they like.

Senator BUMPERS. It sounds like a dynamite idea to me.

STATEMENT OF HON. ORRIN HATCH, U.S. SENATOR FROM UTAH

Senator HATCH. He is just filled with good ideas today, is he not?

Senator BUMPERS. Senator Hatch, please proceed.

Senator HATCH. Thank you, Mr. Chairman. I am here today to give my strong support to S. 2208, a bill to provide for the issuance of a 7-day permit for parks comprising the Grand Circle Adventure in Utah, Arizona and Colorado.

This bill would offer a pass for visitors who wish to tour the Grand Circle area and its monuments for a one-week time period. Presently, those who visit the Grand Circle Adventure area must either pay a daily admittance fee of $5 per park or purchase a full-season pass for $25. This would allow them to have 7 straight days for $15.

The State of Utah is the proud keeper of five of the seven national parks in the Grand Circle: Arches National Park; Canyonlands National Park; Capitol Reef; Bryce Canyon; and Zion National Park. Arizona's Grand Canyon Northern Rim National Park and Colorado's Mesa Verde National Park complete the circle.

Mr. Chairman, Utah, with its five national parks within short driving distance of one another, stands in a unique position. Only California has as many national parks as Utah; yet, California's parks are not within easy driving distance of each other like those in Utah, Colorado and Arizona.

The purpose of this legislation is to further promote the spectacular region by providing an affordable comprehensive pass to tourists.

This bill will increase tourism in Utah and surrounding states. The availability of a 7-day pass will entice travelers to visit the Grand Circle as a final destination rather than as a stop-off en route to another locale.

Many local officials from my State and individuals from many States have indicated to me that the present park entrance fee system is complicated and expensive for those who wish to spend just a few days in several of Utah's national parks, so a simplified, less expensive pass will make the Grand Circle Adventure more accessible to large families and senior citizens on a fixed income.

However, under the present statute such a pass will not come to fruition. I have been working with the National Park Service for over a year in an effort to create this pass through administrative processes, but the Park Service, in my opinion, has been dragging its feet.

The Land and Water Conservation Fund Act of 1965 authorizes the Secretary of the Interior to issue an annual pass similar to the Golden Eagle full season permit to any group of parks in the system. To date, I know of no such passes that have been established by the Park Service.

I am aware of the concerns that a less expensive park pass will decrease revenues which are vitally important in maintaining the parks. I do not believe that this will happen. I have discussed this matter with several members of the Utah Travel Council and many municipal government officials in the Grand Circle area. All have indicated to me that this type of pass would provide an excellent incentive for families to visit the Grand Circle, thereby increasing revenues for the parks.

Additionally, I do not believe that the Grand Circle pass will reduce the number of Golden Eagle full season passes sold but, rather, will be a fine addition to the National Park Service's current pass offerings.

Mr. Chairman, this is a good bill. I, along with my distinguished colleague and friend, Senator Garn, introduced this legislation with the American tourists' best interest in mind. I am confident that this pass will draw individuals to the breathtaking scenery of the state that I so proudly call home, and I enthusiastically urge you to support the legislation to help establish the Grand Circle park pass in Utah.

Senator BUMPERS. Senator Hatch, we thank you very much.

Just one question. Do you have any indication, have you seen a study or have you asked the Park Service to do a study on what the revenue impact of this would be?

Senator HATCH. No, but they claim two things, as I understand it. First, they argue that they already spent $11,000 for Golden Eagle Passport printing and that this would be a real strain to

relate costs established with the national pass with those of the pass only available in seven parks.

Now I think that is already too complicated for employees to explain the current available passes, and they argue that as well.

My argument is one 7-day pass for seven parks is much simpler to explain and understand than seven different 7-day passes for seven parks. If you do this and there are some glitches that arise, you can provide remedies for them and resolve them.

With regard to how it might affect costs, no, I have not asked for a specific study on that. We have asked them to come up with a rationale for this.

Senator BUMPERS. Fine.

Senator Wallop?

Senator WALLOP. Mr. Chairman, I have no questions. I know the area. I think it is fair to say that principal visitation is in three of those parks and the others are perhaps less so.

Senator BUMPERS. Maybe the Park Service can enlighten us on these fees we are asking for.

Senator HATCH. I think it would be great if they could, but I see no good reason why we——

Senator BUMPERS. Your proposal is per vehicle, not per person; right?

Senator HATCH. That is right.

Senator BUMPERS. Just like a Golden Eagle Passport.

Senator HATCH. That is right. It would be for families. We want to encourage families to go to these beautiful areas. Frankly, they are so close together they would do it if they had this type of pass.

Senator WALLOP. All park entrance fees are per vehicle, are they not?

Senator HATCH. Yes, that is my understanding.

Senator BUMPERS. Senator Hatch, thank you very much for coming.

Senator HATCH. Thank you.

Senator BUMPERS. Senator Mitchell has arrived.

Senator Mitchell, please proceed.

I have always wanted to tell a Majority Leader that his statement is too long. Go ahead.

[Laughter.]

STATEMENT OF HON. GEORGE J. MITCHELL, U.S. SENATOR FROM MAINE

Senator MITCHELL. Thank you. Mr. Chairman, Senator Wallop, thank you very much for this opportunity. I begin, Mr. Chairman, heeding your always sound advice in asking unanimous consent that my full statement be placed in the record because I just want to make a brief extemporaneous statement.

Thank you for permitting Senator Cohen and I to appear with John Martin, the Speaker of Maine's House of Representatives who first raised the concept of a cultural center to preserve Maine's Acadian cultural heritage. The Speaker is particularly knowledgeable about the history of the Acadian people in Maine, and he has been the driving force behind this legislation.

Among other things, Mr. Chairman, you and Senator Wallop might be interested to know that the Speaker has just celebrated his 25th anniversary of election to the Maine Legislature, 15 years of which he has served as Speaker. Whenever Senator Cohen and I in Maine are asked whether we intend to seek higher office at some point, the questioners are referring to the Speakership of the House because in Maine that is widely recognized as where the power is. So we are very pleased to be here with him. He is a good personal friend of both myself and Senator Cohen.

I will not read into the record the lengthy portion of my statement dealing with the cultural heritage of the Maine Acadian people. Perhaps the Speaker and Senator Cohen will address that. I would just like to say that this legislation would establish an eight-person commission to advise the Secretary of the Interior on conducting activities to interpret the story of Maine's Acadian population.

It would authorize the Secretary to enter into cooperative agreements with owners of properties of natural historical or cultural significance to Maine's Acadian population so they can be visited and enjoyed by the public, and it would establish a Maine Acadian Cultural Center whose activities and programs would celebrate, preserve and perpetuate Acadian music, arts, crafts and folklore.

This will, I believe, Mr. Chairman, be of interest to all Americans. There is a lengthy colorful, often tragic history associated with the Acadian people which has been immortalized by the famous poet Henry Wadsworth Longfellow in his well-known epic poem, "Evangeline", and in many other works of literature about that area and the people involved.

I am very pleased to be with Senator Cohen sponsoring this legislation, and we hope very much that the committee will see fit to approve it and that we can begin in the near future to work to preserve the cultural heritage of a very important segment of Maine's population and our national population. The Acadians, as you and Senator Wallop may know, after leaving what are now the Maritime Provinces of Canada, migrated along the eastern seaboard, some settled in Louisiana. Thus, the phrase "Cajun" is derived from "Acadian", and there is an important population center there as well.

So thank you very much for your courtesy. I apologize. I must leave, but I leave you in the good hands of Senator Cohen and our Speaker.

[The prepared statement of Senator Mitchell follows:]

PREPARED STATEMENT HON. GEORGE J. MITCHELL, U.S. SENATOR FROM MAINE, ON S. 1756

Mr. Chairman, I am pleased to come before the Subcommittee today to speak about S. 1756, legislation that I have introduced to preserve Maine's Acadian cultural heritage.

I'm pleased to be joined today by my distinguished colleague, Senator Cohen, who is a cosponsor of S. 1756 and John Martin, the Speaker of Maine's House of Representatives, who first raised this concept with me. I want to give particular credit to the Speaker, who is as knowledgeable about the history of Maine's Acadian people as any public official.

I am sorry to say that most Americans know very little about the Acadian people who have lived in Canada and the State of Maine for more than 200 years. Most people think of Acadians only in two contexts.

One is the great poem by Henry Wadsworth Longfellow, Evangeline, that describes the mass displacement of the Acadians by the British beginning in 1755 in which the Acadians were forced from their homes and exiled to other British or French colonies. The other is the best known group of the displaced Acadians, those who resettled in Louisiana and became known as "Cajuns."

But the history of the Acadian people before and after the deportation is worth knowing. And the culture and tradition of this proud people is certainly worthy of recognition and preservation.

In broad terms, Acadia was comprised of three present-day Canadian maritime provinces: Nova Scotia, New Brunswick, and Prince Edward Island; the northern coast of Maine and the southern coast of the Gaspe peninsula.

The first settlement in Acadia was the village of Port Royal on Cape Breton Island in the Bay of Fundy in 1605. By Comparison, Mr. Chairman, Jamestown was established in 1607, the French settlement at Quebec was established in 1608 and the Pilgrims did not land at Plymouth Rock until 1621.

There was apparently little in common between the French settlements in Quebec and Acadia and the Acadians eventually came to view themselves as quite distinct from the other French colony.

To start with, the two settlements were separated by hundreds of miles of dense forest land.

Secondly, settlers in Acadia tended to come from the southwestern area of France while settlers in Quebec tended to be from a wider area of France.

Finally, the Acadians, who had settled along the shores of the Bay of Fundy, tended to concentrate on agricultural development, although there was some fur trading and fishing. Early on Quebec, located on the St. Lawrence River became a trading center in fur, fish and timber.

Almost from the start, there was conflict between England and France over Acadia. In 1613, a British fleet from Virginia destroyed Port-Royal. The British colony of Nova Scotia, established under the crown in 1621, included what the French knew as Acadia.

The conflict was probably inevitable given the bitter relationship between these two countries in Europe, the conflicting ownership claims, a growing competition in trade and the region's fishing potential.

Through the end of the 16th and into the 17th century, British and French forces battled over the area, with control changing hands a number of times.

Under the Treaty of Utrecht that put an end to the War of Spanish Succession in 1713, France ceded Acadia and Newfoundland to the British. France kept the island of Cape Breton and what is now Prince Edward Island.

What followed was 40 years of British occupation. The French-speaking Acadian population grew and prospered. According to historian Naomi Griffiths, between 1710 and 1748, the population of Acadia grew from 2,500 to almost 8,000.

It was generally the English and the French policy to leave the Acadians in place.

Naturally, any conflict between France and England in Europe carried over to North America so there were a serious of minor conflicts and skirmishes between British and French forces in the region that continued into the 1750's.

Very mindful of the French-speaking population's heritage, the British tried unsuccessfully to get the Acadians to swear an unconditional oath of loyalty to the Crown. The Acadians refused to do so absent recognition of their freedom of religion, their neutrality in case of war and their right to emigrate.

All-in all, however, other than the issue of the oath, the Acadians were allowed to live their lives in relative isolation and peace by a series of British governors. At least one Governor, Cornwallis, believed the Acadians refrained from taking the oath mostly from fear of the possible repercussions from the neighboring French and Indians.

The turning point for the Acadian people was the succession of Major Charles Lawrence as governor of Nova Scotia in 1754. Where previous British leaders saw Acadian relatively benignly, Lawrence saw the issue in stark military terms.

In August 1754, Lawrence informed his superiors in London that if the Acadians refused to take an unconditional oath, it would be better to remove them from Nova Scotia and replace them with British subjects.

On July 3, 1755, almost 20 years to the day of our Declaration of Independence, Lawrence moved. A group of elected Acadian officials were gathered in Halifax and asked to authorize an oath of unqualified allegiance to the British Crown. When they refused to do so, Lawrence had them thrown into a Halifax prison.

When new delegates were summoned and also refused to swear the oath, Lawrence decided to disperse the Acadians among the American colonies. The Acadians were about to know a military policy that has often been known in modern parlance

as a "scorched earth" policy. The British governor set in motion the deportation of the Acadians from their homelands.

The effort began in August 1755 when 400 Acadian males were taken prisoner. The British troops then went out to villages to roundup Acadians, also burning their villages. One observer to these tragic events wrote that the "flames roared for 6 days before the eyes of the survivors. For 6 days one by one, all the wooden houses of the Acadian villages which blossomed under the cheerful labor of four generations and more went up in flames."

Caught by surprise and outnumbered by the superior British forces, the Acadians were taken from their homes and watched as their homes were set afire. Nearly 700 homes, eleven mills and two churches were set on fire in two parishes alone.

In the modern age, such destruction seems small in scale. However, in the mid-17th century, the swiftness and the brutality of the Acadian deportation was huge in scale.

Families were separated overnight, some never to see each other again. Ships waited to take people to various North American colonies, Pennsylvania, Massachusetts, New York and Virginia to name a few.

On October 13, 1775, approximately 1,100 Acadians were deported to South Carolina, Georgia, and Pennsylvania. In all, some 6,000 Acadians were taken from their homes and villages in 1755 and shipped to other American colonies or back to Europe.

The British pursued this policy for years. According to the Canadian Park Service, over 10,000 Acadians, 75 percent of the population were deported between 1755 and 1763. They were replaced in Nova Scotia by British settlers.

Most were sent to different parts of the Atlantic colonies; some of whom were resent from the colonies to England; others were sent direct to Europe.

Many Acadians did not have an opportunity to resettle, dying from disease in passage or from shipwrecks. For the survivors, once arriving In the colonies, many lived in poverty and misery, subject to anti-French and anti-Catholic prejudice.

Despite all the calamities that befell the Acadian people, they refused to give up, to just fade away. Many Acadians became determined to return to Nova Scotia or to establish new homelands. The most famous of those resettled in Louisiana. Perhaps, I should qualify this last statement.

In my home State, the most famous Acadians live near or where their ancestors first came to refind the peace and liberty lost in the deportation.

The Acadians who eventually settled in Maine wasted no time in fighting for their freedom and their right to establish new homelands. A number of them were placed in one of the first ships of the deportation. These Acadians mutinied and beached the ship at the mouth of the St. John River.

In the following years, they were joined by other Acadians who were fleeing colonies in the South overcoming great geographic, political and military obstacles.

The living conditions on the shores of the St. John River were harsh. They were made worse because the English were not finished in their policy of hostility against the Acadians.

Acadians who had not already migrated from the mouth of the St. John River were attacked by Colonel Moncton—the officer who was in charge of the original deportation orders—and driven further up the St. John River.

Even there, their attempt to settle and live in peace was not to be successful, however. After the war for American Independence came a new group to displace the Acadians from the area they had settled in present day Fredeckton, British Loyalists who had supported the Crown in its losing effort against the American colonies.

The British government owed their Loyalist allies and they rewarded them with land grants in New Brunswick, the land the Acadians had resettled in. In 1783 over 3,000 British loyalists arrived at the St. John River.

Outnumbered and again faced with harassment and the threat of violence, the Acadians became refuges again, traveling up the St. John River past the site of modern Woodstock until they entered the long and rich valley of the St. John River (in what is now Maine)

The first accounts of Acadians moving up the river is about 1785, 30 years after they had been evicted from their homes and lost their rights and property. Many had died and all had suffered.

Nonetheless, a small group of families (about 20–30) moved up the valley 2 or 3 miles below Madawaska. In 1792, a petition was made to the Archbishop of Quebec asking for permission to build a church in the area.

From there, Acadians set their roots and settled many towns in Northern Maine. They would endure a famine in 1797, political conflicts surrounding the establishment of a boundary between Canada and the United States and continued cultural

bias, but they had found and established a new home. Their dream for a new homeland was realized; their trek was over.

Since the late 17th century, the Acadians of Maine have built prosperous communities. The central focuses of Acadian life in Maine were not surprisingly, similar to Acadians in maritime Canada: the family and the Catholic Church. There were many multi-generational, multi-family households.

The social and economic structure was fairly rigid, spinning, weaving, dyeing, knitting and sewing to produce clothes; preserving and cooking, and gardening for the women. For men, farming, fishing and hunting, building, tool-making and carpentry in order to provide basic foods and shelter.

Now, more than 200 years later, that area, the St. John River Valley, is home to many whose ancestry is linked to the courageous men and women of the 1750's who refused to accept deportation as the loss of their identity as a people.

The descendants of the first Acadians to settle in Maine are at another crossroad.

Their enemy now is not deportation but the possible loss of customs, oral history, folksongs—to a modern age that all too often sacrifices the tradition of the past to the immediate.

It is terribly important that the culture and history of this people be celebrated and preserved before it is lost to future generations. I sincerely hope that will be accomplished through enactment of S. 1756.

My legislation would establish a Maine Acadian Culture Preservation Commission. Seven of the eight members of the Commission will be appointed by the Secretary of Interior from nominations submitted by Maine groups or individuals.

Commission members will advise the National Park Service how to conduct activities and programs to interpret the story of Maine's Acadian settlers and their descendents as well as perserving and perpetuating Acadian music, arts, crafts, and folklore. That will occur in three principal ways.

First, assisting efforts to identify, gather and perserve sites, data, artifacts and objects associated with Acadians in Maine.

Second, entering into cooperative agreements with owners of properties of natural, historical or cultural significance so they can be visited and enjoyed by the public.

Third, establishing a Center whose activities would celebrate, perserve and perpetuate Acadian culture.

My legislation would require the Federal Government to cover the full costs associated with the Commission, which we expect to be a very modest amount.

Federal financial support, however, would be limited to 50 percent of the costs of the cooperative agreements and the cultural center. The remainder would have to come from State or local sources, including private donations.

There is growing interest in Maine in preserving Acadian culture. Just this year, the Maine legislature has approved a $150,000 grant to the University of Maine at Fort Kent to house Franco-American and Acadian cultural archives.

Mr. Chairman, in the 200 years after the first Acadians arrived in my State, their descendents have greatly contributed to the culture, history and economic growth of Maine.

I hope this committee will positively consider S. 1756 so this culture and the history of this people will endure.

Senator BUMPERS. Senator Mitchell, I heard you discuss this one time with Senator Johnston, and it was new to me. I understood at that time, unless my memory fails me, that this was the first settlement of Acadians on this continent and that some of them went on south to Louisiana, and then did a bunch of them later go back?

Senator MITCHELL. That is correct, Mr. Chairman. Without taking too much of the committee's time, what are now the Maritime Provinces of Canada were the scene of conflict in the British and French struggle for control of the North American Continent, and this portion of that territory was settled by Acadians who were originally of French extraction.

With the ultimate British victory over the French, which of course resulted in the creation eventually of Canada and becoming a part of the Commonwealth, the Acadians were effectively driven from their territory. That is the subject matter of the famous epic

poem "Evangeline", which describes it in very moving and tragic terms.

Large numbers of them were simply placed on vessels and dumped at various places along the eastern seaboard of the United States. A group of them made their way to what is now southern Louisiana and settled there, establishing what is now known as the Cajun culture there.

Another group made their way after much tragedy in between to an area known as the St. John River Valley or, in colloquial terms, "the Valley". That is the river which forms the boundary between the United States and Canada along the north of Maine, and they represent a relatively homogeneous population on both sides of the river valley. That is the Speaker's heritage. That is the area from which he comes and represents, and it is now a very vibrant community in that area.

There are other locations around the country where persons have settled, but the two principal centers are northern Maine and southern Louisiana.

Senator BUMPERS. Are there places up and down the eastern seaboard where they were dropped off after the French-British war where they still live and maintain some ethnicity and culture?

Senator MITCHELL. In relatively small numbers. This is an interesting bit of history, Mr. Chairman. They so missed their native territory that in one of the most moving historic events that one can imagine, a large number of them gathered along the eastern seaboard and walked back to Nova Scotia where they resettled the lands and then were later dispossessed again. There were actually two instances in which they were driven from the land that they had settled.

I think that, although there has been a great deal of emigration, from the two centers in northern Maine and southern Louisiana to other parts of the country, there are no large settlements that form a nucleus of that type anywhere else in the country.

Senator BUMPERS. Thank you very much for that most interesting testimony.

Senator WALLOP. May I just say that there is one modern example of Acadian dispossession. As I recall, the Majority Leader and I worked on Acadian National Park, and I was to go up there and have a visit. I have yet to do that, but I wish to.

Senator MITCHELL. Senator Wallop, as a matter of fact, you were, and we regretted that you never have made it. I will take the liberty of extending that invitation again on behalf of Senator Cohen and myself, and this time we are going to write you with some specific dates, times and suggestions.

The national park which bears the name, of course, is in Maine up along the coast. It is one of the most beautiful places not only in the country but the world. It is, I believe, the second most visited national park even though it is one of the very smallest national parks in the country.

Senator COHEN. What Senator Mitchell is leading up to is we are going to come and ask you for more money.

[Laughter.]

Senator MITCHELL. We want to do one thing at a time, Mr. Chairman.

We would like to extend the invitation to the Chairman as well to come up and visit, because we think it would be very interesting and informative.

Senator BUMPERS. That is certainly a very interesting piece of history which you just related to it, one that is fairly new to me.

Senator Cohen.

Senator MITCHELL. May I excuse myself? I thank my colleagues very much for their courtesy.

Mr. Chairman, I will leave my full statement which describes in detail some of the events I have described briefly here.

STATEMENT OF HON. WILLIAM S. COHEN, U.S. SENATOR FROM MAINE

Senator COHEN. Thank you, Mr. Chairman. I will certainly try to follow the lead set by my colleague from Maine and summarize my testimony and ask that my complete statement appear in the record.

As I was sitting down, Speaker Martin came over to me and handed me a copy of this month's issue of "Down East Magazine". I thought it quite curious because it has a big caption which says "Jock and Olympia, Maine's First Couple, Sit Down for an Exclusive Interview". I thought it was rather interesting that he would be handing me this publication. He finally opened it up on the inside. Of course, therein lies the reason. There is really a very lyrical and eloquent article written about one man's magnificent obsession. It is about an individual who has been driven by the love of Acadian culture to fight to save a landmark church.

I am going to ask that perhaps it be submitted for the record so that you can see what has been done with very little money and a great deal of cooperation between one individual, the State, Speaker Martin and others who are interested in trying to preserve this very, very important culture in the State of Maine.

[The article follows:]

Donald Cyr's Magnificent Obsession

Driven by a love of Acadian culture, one man fights to save a landmark church

By Robert Baldwin

FIRST-TIME visitors to the tiny hamlet of Lille are astonished at the sheer size of the massive, wooden church with towering twin spires in the center of town. The Church of Notre Dame du Mont-Carmel has the scale of a cathedral, dwarfing the surrounding houses so dramatically that *Lille* might well be an abbreviation of *Lilliput*. Without the huge, white church, it would be easy to drive right through the little town without knowing it. Yet this grand edifice is no longer a place of worship; the last service was held here in 1977. In a campaign almost as ambitious in scale as the church itself, the Church of Notre Dame du Mont-Carmel has over the last dozen years become a monument to the rich Acadian heritage in northern Maine, and it also stands as a testament to the tenacity — *obsession* might be a better word — of one contemporary Acadian.

For the last twelve years, Donald Cyr, a large, bushy-bearded descendant of the St. John Valley's original settlers, has waged a seemingly impossible campaign to keep the church at Lille open as a museum and cultural center. Cyr is a man driven by his love of Acadian culture. He teaches Acadian history, humanities, and art at the University of Maine's Fort Kent and Orono campuses, lives in the former rectory of the church at Lille, and serves as director of *L'Association Culturelle et Historique du Mont-Carmel*, the organization he spearheaded that now holds title to the great Acadian church.

One glance inside the church helps explain this man's contagious enthusiasm for it. The space is immense. Huge, clear-glass windows flood the place with light. A dozen colorful, life-size statues arrayed around a cornice draw the eye up to the barrel-vaulted ceiling of the cavernous sanctuary. A simple altar beckons in the distance, beyond a procession of marbleized columns. Innumerable rows of pews seem capable of seating the whole community at one time, and to the rear of the building a smaller chapel can hold

The Church of Notre Dame du Mont-Carmel faced an uncertain future back in 1977 when the local parish in Lille realized it could no longer maintain the vast, cathedral-like structure (left). But historian Don Cyr (above) convinced the people of the St. John Valley — and the bishop in Portland — that it was worth preserving as a cultural center and museum.

Photographs by Brian Vanden Brink

half as many. Everywhere the lines are clean, simple, uncomplicated. "As French Catholic churches go, it's very plain, like a beautiful lady in a classic dress," comments Cyr.

When the proud Acadian people of Lille built their new church in 1909, they were determined to make it the finest in the St. John Valley. They hired a French architect named Daoust, the best they could afford, a man whose work was well known and admired throughout France. They brought in carpenters from Montreal to build the two domed towers, because no one in Lille had ever attempted anything that complex. They commissioned Quebec's best-known sculptor, Louis Jobin, of Ste. Anne de Beaupré, to carve the two lifesize wooden angels to adorn the twin spires. Records show the parishioners of Lille raised $14,000 to pay for their grand church — this in a day when "you could buy a chair for quarter," according to Cyr.

"I have no idea how they financed the church," Cyr is quick to admit. "I know the clapboards on the exterior and the statues of the apostles were donated by local people. I'm constantly asked why they put all their money into such a large church and lived in such small houses. The answer is simple. They were Acadians and their faith was important to them."

Cyr estimates that when the church opened in 1910 there were probably as many as 1,000 parishioners, including residents of outlying settlements. Today there hardly seem enough homes in the area to house that many people. At the turn of the century, however, Acadians had huge families, often with eight, ten or a dozen children. "Some of the families had twenty members," Cyr says.

In fact, the only institutions of any consequence in the lives of the early Acadian settlers, according to Cyr, were the family and the church. These people were never bound by any secular government. So important was their faith that they went to extreme lengths to practice it. When the first Acadian settlers arrived in the St. John Valley in 1785, they had no parish priests, nor did they have any for the next thirty years. Every Easter season, however, a Jesuit missionary to the Indians would show up to say Mass. One year when he didn't appear, about a hundred Acadians climbed into their canoes and paddled some seventy-five miles up the Rivière Trois Pistoles to attend Easter Mass in L'Isle Verte in Quebec.

In the less than fifteen years that Cyr has lived in the Valley, he has witnessed a dramatic erosion in Acadian culture. "When I taught in Van Buren just eleven years ago," he says, "most of the kids had French accents. Now they don't. They grow up on TV." Making his home in the former rectory (above) at Lille, he helped establish L'Association Culturelle et Historique du Mont-Carmel, *with a broad-based Canadian and U.S. board which has already raised $140,000.*

NESTLED in the lee of the church, protected from the frigid winds that blow down out of Canada, is the rectory of Mont-Carmel where Don Cyr now makes his home. "The church makes a good windbreak," he says with a laugh. Like all the parish priests who preceded him, he lives there alone, but while the priests devoted themselves to saving souls, he is openly dedicated to saving the Acadian culture.

Born in 1948 in Edmundston, New Brunswick, on the Canadian side of the Valley, Cyr was the oldest of five children. He was raised in this country, however, in Presque Isle, which, despite its French name, has always had a predominantly Yankee population. "I always felt more comfortable in Edmundston," says Cyr, who today holds dual citizenship in Canada and the U.S.

His father didn't speak French at home, but his mother did. "Dad grew up in Fort Fairfield — not a sympathetic environment," Cyr says. "A lot of the French people there tended to change their names to English names." But his mother instilled in him a deep pride in his ancestry. When he was just a toddler, she used to tell him never to be ashamed of who he was. "I was too young to remember it, but a cousin has told me about how my mother talked to me," he says. "She must have done it a lot, too, because it made quite an impression on my cousin." As a boy he frequently returned to the Valley for visits, and as an adult he found his first teaching job in the largely French com-

munity of Van Buren. He says moving there felt as if he were coming home.

Viewing Acadian culture from a distance in his formative years, he believes, always kept him from taking it for granted. "I could experience it, but also be an observer of it," he explains. "I found it very attractive."

Cyr's passion for Acadian lore and culture blends well with his equally intense love of art, architecture, and antiques. Soon after moving to Van Buren, he was driving along with a friend and talking about old houses. The friend casually asked him which house in the Valley he would choose if he could have any one, and Cyr just as casually pointed to the expansive, Quebec-style, hipped-roof rectory of Mont-Carmel, the largest house in Lille, which they were just passing through. The next day he was amazed to learn that the parish in Lille no longer had a full-time pastor and the rectory was actually for rent, and he jumped at the chance to rent it.

With its many large rooms and lack of any modernization, the rectory was just the place for the massive Acadian antiques Cyr had been accumulating over the years. He's been a collector since childhood, and today his collection is so large that much of it is stored in other houses and warehouses. "It's not just furniture," he points out. In the rectory kitchen, for instance, he has assembled a fascinating assortment of early Acadian cast-iron cooking utensils. "And the sheets on my bed are a hundred years old," Cyr says. "They're linen, really durable, nice stuff. The dish towel I've been using is hundred-year-old linen."

Since the rectory has no central heat and running water only in the basement, comfort obviously isn't high on Cyr's list of priorities. In winter he keeps only one or two rooms heated with wood. What is important to Cyr is preserving and spreading the history of the Acadian people. "When I taught in Van Buren just eleven years ago, most of the kids had French accents," he explains. "Now they don't. They grow up on TV. When I moved to Lille a year later, the kids all played in French and many people could sing a couple of hundred songs in French. Now there are just a few who can." Cyr sees the "cathedral of Lille" as an instrument for rescuing the Acadian culture before it vanishes completely.

BY the late seventies when Cyr first moved into the rectory, the local parish was already suffering from a loss of population. Young people were steadily leaving the area to find work. In 1977, Bishop Edward C. O'Leary, of Portland, approved a decision of the parish council to merge with the St. Gerard parish which had a smaller more easily maintained, brick church three miles up the road in Grande Isle. Subsequently the rectory at Lille was put up for sale, and Cyr immediately made an offer and bought it. At the same time he began thinking about what might be done to save the great church next door. Meanwhile, several local parishioners, outraged at the closing of their church, filed a suit against the bishop, seeking to prevent him from merging the parishes. As the new owner of the rectory, Cyr was named a codefendent in the case.

The suit was ultimately unsuccessful, but it dragged out for several years, which

"People from southern Maine often ask me, 'How are you going to make a cultural center go in that isolated little village?' But within twelve miles we have close to 40,000 people. It's a pretty good draw, and this is a very special building."

Cyr today says was providential. During that period, a plan emerged for saving the enormous old church. "The National Geographic Society did an article on the St. John Valley and appealed to the bishop to preserve the building which was already on the National Register of Historic Places," he explains. The time also allowed the bishop and Cyr to get to know each other, and allowed Cyr ample time to press his case for converting the church into a museum and cultural center. At the bishop's suggestion, Cyr and another Lille resident, Boyd Pryor, finally organized a nonprofit corporation with an impressive, broad-based board of directors drawn from several historical societies, universities, and cultural associations in Maine and New Brunswick. In 1984, convinced that the former place of worship would be in worthy hands, the bishop turned over Mont-Carmel to *L'Association Culturelle et Historique du Mont-Carmel*.

Ownership was one thing, but actually repairing and maintaining the huge structure was quite another. The entire heating system in the church needed to be replaced, and the foundation and roof were both sorely in need of work. Before long, the association won an important $61,000 grant from the Maine Historic Preservation Commission, a token of the value the state was now placing on its indigenous Acadian culture. At about the same time, an anonymous Canadian benefactor donated $31,000. The Maine Community Foundation, a pool of Maine philanthropic interests, endorsed the ambitious project with a grant of $8,000 to restore the two great wooden angels.

With these funds and a $40,000 loan, the association has managed to stabilize the structure by rebuilding part of the foundation and installing a new heating system. This spring the church will get a new roof. "By this June," reports Cyr, "we will have spent $140,000. We still have some other things we need to do, but we're going to pick away at them."

The angels have been removed from the spires but will be replaced later this year with more durable fiberglass reproductions. The wooden originals will be displayed inside the church, alongside other religious artifacts from the Valley.

Already summer visitors to Mont-Carmel have been leaving enough in contributions to cover routine maintenance costs, although now that the building is heated, more income will be needed. Later this year, the association will begin sponsoring concerts, lectures, and seminars in the church. Someday, Cyr says, he would like to present an Acadian pageant dramatizing the story of the early French settlers, their sufferings, and their unique contributions to the history of the area.

"People from southern Maine often ask me, 'How are you going to make a cultural center go in that isolated little village?' " Cyr admits. But he quickly points out that the people of the Valley don't see themselves as isolated. "Within twelve miles, you have Van Buren, St. Agatha, Madawaska, and Edmundston — that's close to 40,000 people. It's a pretty good draw, and this is a very special building."

Unmodernized, utterly simple, and immense, the "cathedral at Lille" offers a glimpse into Acadian life and values of almost a century ago. Many in the Valley would agree with Don Cyr when he gazes at the huge building and says, "I see it as an Acadian Catholic church lost in time."□

Senator COHEN. Mr. Chairman, I know in listening to some of your speeches on the floor—and I do listen to them, I hasten to add——

Senator BUMPERS. Somebody told me the other day you made a great speech, and then I turned the television on and I could really hear you well.

Senator WALLOP. Actually, that was the first time I ever knew that you could power a windmill with water.

Senator COHEN. I do recall your reaction to Vaclav Havel's speech before the Joint Session of Congress, especially the reference he made about events changing so rapidly that he and others had so little time to be astonished.

What he really was saying is that, indeed, Alvin Toffler's world of future shock has arrived with full force and that the hurricane winds of change are shaking our values and culture in their wind.

I know that made an impression upon you. I know also about your interest in preserving Civil War sites. Of course, Senator Wallop has talked about the Pony Express. Very much in this light is the reason why I joined Senator Mitchell and worked with Speaker Martin to support this bill.

I know you have been to the State of Maine on several occasions but you have never been to the St. John Valley. It is a very, very special place. It is totally unique in the State of Maine. The people who live there, I think, are the most unique individuals I have ever encountered anywhere. There is a sense of joy, spirit and love that one will find which is rare. Unfortunately or fortunately, many of them tend to be Democratic in their vote. It is a very Democratic area; but they exercise good judgment, and they also vote for at least one Republican. Hopefully, they will vote for more.

Their lives are centered very much around church and family and the country itself. I cannot begin to describe to you in the two or three minutes I have left the sense of pride that they take in their lives and what they have to offer.

Right now there is a great deal of concern that their history and culture is deteriorating, that many of the older people are either leaving or dying off, that they will not have the buildings, they will not have the heritage to preserve for their children and grandchildren. This is simply an effort on our part to say this is one very unique piece of history that ought not to be lost. When it is gone, it is gone forever.

It is a pocket of ethnic individuality and pride that I think makes it very, very unique in our history. So we are here to say let us create an eight-person commission and see if we can identify the kinds of sites that would be important to maintain their historical significance and to promote cooperative arrangements for other people in the State of Maine. Many people, I guess, still feel that Maine ends where Route 95 ends, and that is not the case.

There is a quote in here, as a matter of fact, in this magazine about why would people go all the way up to northern Maine, and how can you possibly support this. He said there are about 40,000 people in the greater area, and there is more than enough interest and pride that they will make this a very, very viable institution.

So we are here to ask for your support for it, and I believe that Speaker Martin can contribute his life's experiences to tell you

how important it is not only to the Acadians but, indeed, to all the people of Maine.

Thank you.

[The prepared statement of Senator Cohen follows:]

PREPARED STATEMENT OF HON. WILLIAM S. COHEN, U.S. SENATOR FROM MAINE, ON S. 1756

Mr. Chairman, I am very pleased to be able to appear before you today to express my strong support for S. 1756, the Maine Acadian Culture Preservation Act. I joined Senator Mitchell in introducing this bill because of the important part Acadian culture plays in Maine's history and because of ongoing efforts to preserve this distinct heritage.

Acadians have made a significant contribution to Maine's culture and heritage throughout the past three centuries. It is important that those traditions and contributions be preserved so that all Maine residents now and in the future have the opportunity to understand and appreciate this unique culture.

During the seventeenth century, Acadians came to the New World from France and eventually settled in the valley along the banks of the St. John River, which now separates Maine from Canada. The focus of the community was the church, and the strength of the Acadians' culture lay in the importance of the church and the family. Through the years, the Acadians have perpetuated their strong beliefs and have been successful at preserving a way of life that is unique in Maine, despite the pull of time and change. Still, older members of the community fear that their children and grandchildren will eventually lose touch with their heritage as buildings decay and community members move or pass away. So there is real concern about the future of the Acadian culture among the Acadian community in Maine.

The history of the Acadians is closely intertwined with the history of Maine's settlement and development. We need to preserve these pockets of ethnic culture so that our history can continue to be experienced by many. Once a facet of our history is lost, it cannot be retrieved, and we are diminished as a consequence. It is important that the traditions and beliefs of the Acadians be shared with others to foster a better understanding of our history and people.

There are efforts underway in several towns in the St. John Valley to preserve the churches that served as the center of the community. For instance, the restoration of Notre Dame du Mont-Carmel in Lille has received the support of the Maine Historic preservation Commission, with matching funds coming from an anonymous supporter in Canada. If the restoration effort is successful, the church will be used as a museum and cultural center. More importantly, it will stand as a symbol of pride for residents of Acadian descent and others interested in historic and cultural preservation.

With support from State, local and private interests, restoration work like that underway in Lille should help assist in making the Acadian way of life accessible to all Maine residents as well as to visitors to our State.

After the introduction of this bill last fall, I received many letters of appreciation. All those whc wrote were deeply moved by the idea that the efforts made so far to preserve the traditions they hold dear would receive assistance from the Federal Government.

Mr. Chairman, I hope that you and other members of the Subcommittee will support our efforts and approve this legislation as soon as possible, so that the goal of preserving Acadian culture can be achieved.

Thank you for providing me this opportunity to testify.

Senator BUMPERS. Senator Cohen, thank you. You and Senator Mitchell both certainly speak with a great deal of feeling and emotion about this area, and I look forward to visiting there. Since most Acadians are democratic, I can almost promise you we will pass this bill right out of here with no problem.

[Laughter.]

Senator BUMPERS. Mr. Speaker, we are honored to have you with us today and look forward to hearing your testimony.

STATEMENT OF JOHN L. MARTIN, SPEAKER, HOUSE OF REPRESENTATIVES, STATE OF MAINE

Mr. MARTIN. Thank you, Senator. Thank you for the opportunity to be here today and to appear before you on behalf of Maine's Acadians. It has been a long and winding road to the hearing but certainly one that has been worth traveling.

I want to thank the two Maine Senators, Senators Mitchell and Cohen, for their dedicated work on behalf of all Maine Acadians and on behalf of all people who will benefit by this legislation.

I would ask that my full statement be made part of the record so that I do not have to read it.

Senator BUMPERS. It will be admitted.

Mr. MARTIN. I would like for just a moment to run through what took place after the French first landed in Acadia.

The territory changed hands eight times. The French settled Port Royal in 1605. The English destroyed the community in 1613. The French finally got it back in the Treaty of St. Germane in Lay in 1632. The English invaded in 1634. The French were returned the territory by the Treaty of Breta in 1667. The French fleet took over Port Royal in 1690, and it was made part of Massachusetts. The French took control again in 1691 by force. The French were given claim to the land in 1697 by the Treaty of Risec. In 1710 the French fleet took control again and destroyed part of the community. In 1713 the Treaty of Utrecht finally gave Acadia to England. At that point, part of the Treaty of Utrecht provided that they were going to be neutrals, so to speak.

In 1727 George II came to power in England, and in 1755 the British decided to clear the territory of all Acadians basically because they wanted the land. They wanted the land in part because of the fear that something was going to happen to settlers in America.

They then came and destroyed all crops, destroyed whatever was there, burned the homes and started to place the Acadians on vessels and to deport them; 18,000 people were removed. About 9,000 of them died in the deportation. They were placed on ships, as has been pointed out. They were sent wherever they could go. Most ships never made it. A few did finally make it to the coast of Louisiana. One ship ended up in the coast of Georgia. One was shipwrecked off the coast of Massachusetts. Others attempted to get back to France and never made it. One did make it to England.

Then at that point, as Senator Mitchell pointed out, many of them walked up and returned to the Massachusetts area in particular along the coast. Those who ended up in the St. John Valley are those who basically kept going up and up the river, being deported constantly and their farms being destroyed over a period of 50 years or so until they finally went up the St. John to where the British ships could no longer go, what is known as Grand Falls. There, they felt some security.

The unfortunate part is that was disputed territory. The United States boundary was never settled until the Webster-Ashburton Treaty in 1842 which, in fact, was 22 years after Maine became a state. Then only 4 years after that was a boundary laid out for the northeastern part of the United States.

So at that point, finally, basically the Acadians were split between two nations, those on the American side and those on what was then the British side.

The testimony that I provided to you does demonstrate what has taken place since that time. I think it is fair to say that discrimination continued. As a matter of fact, I have a book which I brought with me which is called "The History of Aroostook", which was published in the early 1900s. I have a quote in the testimony I provided to you in which it describes the people of the St. John Valley as basically backward and obviously of a different descent, of Latin descent as they call them in the book. This was in 1900, and if you go through this entire history of what has happened to the Acadians in northern Maine, you will find a discrimination, frankly, that is almost impossible to match even to this day in the world.

I just think that the time has come to also follow up on what Senator Johnson was able to do in Louisiana and what the people in Louisiana were able to do; again, creation of an attempt to try to preserve the heritage of the Acadian people in Louisiana.

I would point out to you that as a result of the efforts in Maine, we have appropriated $150,000 to the University of Maine at Fort Kent which is within the Valley, and that money would be used in an attempt to also help create the Acadian heritage and the Acadian center. So I am helpful that you will be in the position to enact a piece of legislation and to have it become part of what I hope and know will be of real benefit to all Acadians throughout the United States.

[The prepared statement of Mr. Martin follows:]

PREPARED STATEMENT OF JOHN L. MARTIN, SPEAKER, HOUSE OF REPRESENTATIVES, STATE OF MAINE

Senator Bumpers, honorable Members of the Subcommittee on Public Lands, National Parks and Forests, I am John Martin, Speaker of the Maine House of Representatives, and, perhaps more importantly for the purposes of this hearing, a Maine Acadian.

It is a pleasure to appear before you today in support of S. 1756, an act to preserve the Maine Acadian culture. It has been a long and winding road to this hearing, although it has been a road worth traveling, and I wish to thank you for taking the time to hold a public hearing on this proposal. I also wish to thank our Maine senators, Senator Mitchell and Senator Cohen, for their dedicated work on behalf of all Maine Acadians, and on behalf of the many people who will benefit by this legislation.

Today, I would like to speak briefly about the plight of Maine Acadians. I know you are busy this afternoon, so I will devote my time to a brief historical perspective. A perspective you may not know about, but one that has long been recognized in the St. John Valley of northern Maine. The Acadian people first came to North America in the early 17th century, establishing settlements in what is now known as Nova Scotia, New Brunswick and Prince Edward Island. Forced out of these areas, many Acadians eventually resettled in the northern part of what is now the State of Maine, specifically in the St. John Valley. These original settlers are the people for whom this legislation will recognize. It is their culture, the culture of my ancestors, that will be preserved by enacting this legislation.

The Acadian culture is one that I take great pride in. But, unfortunately, it is a culture that has endured much discrimination and prejudice throughout its existence in Maine, and all of North America. Persecuted by the British upon their arrival in North America, the Acadians were forced to flee a number of settlements, finally landing in the St. James Valley and establishing a home in a part of our country known for its harsh winter seasons. In the St. John Valley, the Acadian people were able to avoid the fierce persecution that followed them throughout their years on the continent of North America, and were able to live through the harsh climate of Northern Maine. As some of you may know, the St. John River now

forms the boundary between the United States and Canada. This boundary was established as a result of the Webster-Ashburton Treaty of 1842.

Even after that treaty established, by law, the legal standing of Acadians as citizens of the United States, the persecution and discrimination of the Acadian people continued.

Now members of the newly formed United States of America, the Acadian people were still viewed as foreigners. From the ratification of the treaty in 1842 up to the end of the Second World War and beyond, Maine Acadians were continually seen as second class citizens. Foreigners in a land that seemed to recognize them for tax purposes only.

And despite this fact, Maine Acadians developed their own schools, built their own hospitals, practiced their own religion, and went on with life the way every other citizen of America would carry on.

My ancestors, however, were still viewed as outsiders. Strangers in a land they called home.

To provide an example of this history, I would like to read from two Maine journals about the Acadian people, and the perception of Maine Acadians by these two authors. Their perception, however, is not unlike the perception many people had about those of us whose forefathers settled on the shores of the St. John River.

The first excerpt is taken from an 1858 article in the Bath, Maine, *American Sentinel* newspaper.

"Thirty miles north of Presque Isle, on the St. John River, is Van Buren plantation, which, together with Madawaska and Hancock plantations, still higher up on the river, forms the French settlements . . . the ancestors of these settlers were the French who were expelled from Acadia in Nova Scotia, by the English about the year 1763 . . .

"Two or three hundred fled to the St. John near Woodstock, and in 1783 they were again forced to flee to their present location. On the banks of the St. John they settled, with all the habits and tastes which their fathers brought from France. These habits—the habits of the peasantry of France—they still retain, having made scarcely any advance step in civilization since the days of Louis XIVth . . .

"They are nearly all Catholics, and under the influence of their priests. They speak mongrel French, and are noted for their politeness . . . they are generally ignorant and unambitious, each generation contenting themselves with simply existing . . . the State has made several attempts to educate and civilize them, and in some instances with good results. They are, however, a peculiar people distinct in tastes, habits, and aspirations from the Anglo-Saxon race." That quote was written in 1858.

Now, allow me to read an excerpt from a 1922 publication entitled, "History of Aroostook," the Maine county in which the St. John Valley is located.

"In the northern part of Aroostook County is a large French population . . . these people, though American citizens and constituting a portion of the permanent population of the State, are, nevertheless, in many respects a distinct and separate community and will remain so to a great degree for many years to come . . .

"They (the French) are not only of another nationality and with language, manners, customs and traditions different from outs, but they are of a different race also. They are of the Latin race which is not readily grafted into the general mass of the population of this region.

"There are of course instances more or less frequent of intermarriage between the French and native Americans (not Indians, by the way, but the other native Americans known as Anglo-Saxons) and in some cases the distinctive characteristics seem in a great measure to disappear in the next generation, but as a rule the lines of race are as distinctly marked amid the general population of the county as are the lines of the gulf stream in the midst of the waters of the Atlantic.

"So when we reach the banks of the beautiful St. John in the northern part of Aroostook County, we can in many places readily imagine ourselves in a foreign country . . .

"Schools in which the English language is taught and the literature of our country introduced to a certain extent are having their influence, and some idea of the fact that they are a part of the State of Maine and of the United States is beginning to make itself manifest especially among the younger portion of the population. Notwithstanding this, the old traditions remain and the institutions and religious ceremonies of Catholic France still exert a controlling influence among this people . . .

"These remarks are made in no disparaging sense, nor with the least intention of unkind or adverse criticism upon this interesting and kindhearted people . . . the people of Madawaska, as this whole upper country settled by the French is called, are a simple minded, light hearted, pleasure-loving class, of kindly and most hospita-

ble manners and peaceable and law-abiding in their general deportment. Their tastes are simple and their wants comparatively few and apparently easy to be supplied . . .

"Their methods of agriculture are generally of a somewhat crude and primitive sort, as they are extremely conservative and in this, as in other matters, are slow to adopt new innovations, preferring rather to cling to old usages."

In bring these references to you attention to make a point, to indicate that the people of the St. John Valley have long been proud of their ancestry, despite the long-standing criticism and prejudice we have endured from our neighbors. The Maine Acadians are proud of their ancestry, just as the Acadians from Senator Johnston's Louisiana are a proud people. And we want to preserve that ancestry. I believe the people of Maine and the people of the United States will benefit by learning more about the history of these settlers. We will all benefit by preserving the past, remembering the trials and tribulations of our ancestors, and by understanding the history of all American settlers. The Maine Acadians have made a distinct impact in all of America, and for these reasons I request your support for this proposal.

Again, I deeply appreciate the time you have devoted to this legislation and hope you look favorably upon this act to preserve the Maine Acadian cultural heritage.

I would be pleased to answer any questions the committee may have.

Senator BUMPERS. Mr. Speaker, are you of Acadian descent?

Mr. MARTIN. Yes, I am.

Senator BUMPERS. Where is your home?

Mr. MARTIN. Eagle Lake, which is a small Democratic community in the St. John Valley.

[Laughter.]

Senator BUMPERS. That point has been made, okay.

What is the largest community in the St. John Valley that is essentially Acadian?

Mr. MARTIN. They are all. Fort Kent would be the largest one. That is about 5,000.

Senator BUMPERS. Fort Kent?

Mr. MARTIN. That is correct. Then you would go to Madawaska and down the valley to Van Buren on the American side.

Senator BUMPERS. How about Calais? Is that Acadian?

Mr. MARTIN. No.

Senator BUMPERS. How do you say it?

Mr. MARTIN. Calais, as we pronounce it, is not Acadian. It is actually of British descent, and that is too far down. The valley actually stops at what we call Hampden beyond Van Buren at the top of the State, at the very top.

Senator BUMPERS. That is right on the tip of Maine, is it not?

Mr. MARTIN. It sure is. I can tell you, for example, Senator, this morning I was able to leave Augusta, the State capital, and be here quicker than it takes me to drive to my hometown. As a matter of fact, when I am in Augusta, I am the same distance from Hartford, Connecticut as I am from my home.

Senator BUMPERS. Did you say your hometown is Fort Kent?

Mr. MARTIN. Eagle Lake. I teach at the university.

Senator BUMPERS. I see.

Mr. MARTIN. I am just a little south on Route 11, which is one of two roads that Aroostook County has.

Senator BUMPERS. I fully intend to get up there and see that, because this has been some of the most interesting testimony I have heard, and I have chaired this committee for some time. It has been extremely interesting to me.

Senator COHEN. I do not want to diminish the chances for success of this legislation, Mr. Chairman, but I should point out that the people are so fairminded that they celebrate my birthday every year in the St. John Valley.

Mr. MARTIN. And I go.

[Laughter.]

Senator BUMPERS. Thank you both very much for being with us.

Mr. MARTIN. Thank you very much, Senator.

Senator BUMPERS. Our next witness is Senator Jeffords, and I see he is accompanied by our distinguished colleague, Senator Robb. They are here to testify on S. 1770, the Shenandoah Valley study of Civil War battle sites.

Senator Jeffords, please proceed.

STATEMENT OF HON. JAMES M. JEFFORDS, U.S. SENATOR FROM VERMONT

Senator JEFFORDS. Thank you, Mr. Chairman. First, I would like to make my entire statement a part of the record along with a letter from George E. Bowgate,* a student at Princeton University who is studying in this area.

Senator BUMPERS. It will be admitted in the record.

Senator JEFFORDS. I also want to thank you very sincerely for your kind words at the beginning of the hearing. I deeply appreciate that.

As you know, this bill is co-sponsored by Senators Leahy, Robb and Warner, and I am amazed to say that this is not only a bipartisan bill but may be one of the first times in history we have had a consensus of the north and south on something involving the Civil War.

This legislation begins the process of preserving an important part of this country's heritage. On October 19, the 125th anniversary of the Battle of Cedar Creek, I introduced this legislation aimed at creating a national battlefield park in Shenandoah Valley. The Cedar Creek battlefield, where the Union won the victory which guaranteed Abraham Lincoln's election in 1864 and in which Vermonters' efforts were critical, would be one of the 10 fields included. So, too, would be Kernstown, Port Republic, Cross Keys and other battlefields of Stonewall Jackson's great valley campaign of 1862, a wondrous Confederate victory and one of the most studied campaigns in the history of warfare.

This bill offers a unique opportunity for representatives from the north and south to cooperate in preserving an important piece of this Nation's history. By doing this, we commemorate the courage and sacrifice of both sides.

Mr. Chairman, we must now seize this opportunity to preserve our heritage while it is still possible and economically feasible. It is important to offer our citizens the opportunity to walk the very ground where extraordinary events of our Nation's history took place, to travel from battlefield to battlefield and retrace the great campaigns of the war. Imagine reliving Jackson's 1862 campaign or

* The letter appears in the appendix.

the Union campaign of 1864 amidst the rural beauty of one of this Nation's most lovely places, the Shenandoah Valley.

Over 400 Vermonters were shot at the Battle of Cedar Creek, many in stemming the overwhelming predawn surprise attack by Jubal Early's Confederates and more in the great counterattack led by Phil Sheridan that turned Union defeat into victory. As a Vermonter, I feel a deep commitment to help preserve not only my State's heritage but part of our national heritage as well.

Bruce Catton, one of the Nation's most eminent historians, has stated:

> Any historian who confronts a gap in the record of bygone days knows moments of despair when he complaints bitterly that no one took the trouble to dig out and assemble all the facts while those facts were still available, to use unlimited resources in order to make a record for history, a record as broad and as all-inclusive as is possibly can be, and to do it while everything is still fresh, and to do it with no other earthly motive than a desire to establish the full truth. This is the sort of thing that only governments can do, and they almost never dream of doing it.

These words are a challenge to our Government to preserve and protect the fragile bits and pieces of our Nation's history that remain today but which could vanish tomorrow. Of all the battle theaters, the Shenandoah Valley constitutes the largest unprotected area of significant Civil War heritage. Long ago, the names of Winchester, Kernstown, Fishers Hill, Tom's Brook and New Market were written in blood upon our pages in our national history, yet not a single acre of these fields is protected in the Federal park system. Some of these areas now face immediate development pressures, and these historic battlefields will be lost if we do not act quickly.

At this moment, the Frederick County Board of Supervisors is considering a proposal to develop over 200 acres in the center of the site of the third battle of Winchester. Action taken by this subcommittee and the full Congress could greatly influence that decision, and we really desire and urge action now.

I will turn to my colleague, the Senator from Virginia, Senator Robb.

[The prepared statement of Senator Jeffords follows:]

PREPARED STATEMENT OF HON. JAMES M. JEFFORDS, U.S. SENATOR FROM VERMONT, ON S. 1770

Mr. Chairman, I want to thank you for holding this hearing to consider legislation I introduced to begin the process of preserving an important part of this country's heritage. Last October 19, the 125th anniversary of the Battle of Cedar Creek, I introduced legislation aimed at creating a national battlefield park in the Shenandoah Valley. The Cedar Creek Battlefield, where the Union won the victory which guaranteed Abraham Lincoln's election in 1864, would be one of the 10 fields included. So, too, would be Kernstown, Port Republic, Cross Keys and other battlefields of Stonewall Jackson's great Valley Campaign of 1862, a wondrous Confederate victory.

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"Any historian who confronts a gap in the record of bygone days knows moments of despair when he complains bitterly that no one took the trouble to dig out and assemble all the facts while those facts were still available. To use unlimited resources in order to make a record for history, a record as broad and as all-inclusive as it possibly can be, to do it while everything is still fresh, and to do it with no other earthly motive than a desire to establish the full truth this is the sort of thing that only governments can do, and they almost never dream of doing it."

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Some of these areas face immediate development pressures, and these historic battlefields will be lost if we do not act quickly. At this moment, the Fredrick County Board of Supervisors is considering a proposal to develop over 200 acres in the center of the site of the Third battle of Winchester. Action taken by this subcommittee and the full Congress could greatly influence that decision.

Mr. Chairman, this legislation would require the Secretary of the Interior to conduct a study to assess the suitability and feasibility of including Shenandoah Valley Civil War sites, such as Winchester, as units administered by or affiliated with the National Park System. The Secretary would designate at least two recognized Civil War historians to participate in the study and would submit the results of the study to Congress within a year of the bill's enactment.

This is a significant step toward preserving these battlefields for future generations. When the plan is submitted to Congress, we have, perhaps, the last opportunity to ensure that development in the Shenandoah Valley is not at the expense of that precious piece of our heritage. At a minimum, we owe ourselves and our descendents the legacy of that option.

Mr. Chairman, I would be remiss in my duties if I did not mention that Vermont has more than an historic and sentimental interest in this legislation. Two years ago, the Vermont legislature appropriated $20,000 to maintain civil war battlefield monuments that commemorate actions by Vermonters.

While the money is destined mainly toward 13 such monuments at Gettysburg, one monument located on private property at the Cedar Creek Battlefield has been restored at a cost of $2,000.

$20,000 may not seem like a lot of money to those of us in Washington who speak in terms of millions, billions and trillions, but it is a significant amount of money for Vermonters to choose to spend to maintain property in other States.

I mention this so that the record will reflect the sincerity of Vermonters in regard to this legislation. Just as Vermonters were ready to join the cause of preserving the Union during the last century, so are we willing to help to maintain the memory of this grave event throughout the coming centuries.

Again, Mr. Chairman, I thank you for holding this hearing, and I hope you will see the importance of furthering this process of historical preservation.

STATEMENT OF HON. CHARLES S. ROBB, U.S. SENATOR FROM VIRGINIA

Senator ROBB. Mr. Chairman, thank you. If I may, I would like to submit a brief statement for the record, and I will be even briefer.

Knowing of your own interest and your Herculean efforts in this arena, I will simply join in the comments already made by Senator Jeffords as well as those that may have been submitted by Senators Leahy or Warner on this occasion.

I would only disassociate myself with the particular side of that unpleasantness of 125 years ago and would associate myself with

all of the other remarks of the distinguished Senator from Vermont.

I want to, first of all, commend him for taking the interest and initiating this action in our own area that we agree wholeheartedly is extremely important to take appropriate action now rather than, as you well know, when the bulldozers and other heavy equipment are actually at the site and where the consequences are much greater.

Again, I commend you for what you have already done in our State in this area, and I commend both of my colleagues from Vermont as well as my senior colleague from Virginia for their interest.

I might add, as well, if your committee statement could include some reference to the fact that the Virginia Board for Historic Resources has been working on this project and others to preserve similar historic pieces of real estate in the Commonwealth of Virginia for some time, and if they could simply be consulted by the Secretary of the Interior during this process I think it would assist him measurably in putting together this report.

For holding this hearing and for your own personal interest, I thank you.

[The prepared statement of Senator Robb follows:]

PREPARED STATEMENT OF HON. CHARLES S. ROBB, U.S. SENATOR FROM VIRGINIA, ON S. 1770

Mr. Chairman, I am pleased to speak on behalf of S. 1770, The Shenandoah Valley Civil War Sites Study Act, a bill which I cosponsored along with Senators Jeffords, Leahy, and Warner.

It is extremely important that our Nation preserve for future generations the key Civil War battlefields in Virginia's Shenandoah Valley, and this bill is a necessary first step in that direction.

The Shenandoah Valley remains today a beautiful place where picturesque mountains complement serene valleys. Little evidence remains to remind residents that a war once raged within their peaceful home. But a century and a quarter ago, the Shenandoah Valley proved to be an extremely important strategic location during the Civil War for both the North and the South. Although many Virginia battle sites have already been preserved, several sites within the Shenandoah Valley are now being threatened.

General "Stonwall" Jackson's Valley Campaign is still being studied by military strategists as among the finest examples of infantry maneuvering, and the Union Campaign was among the most crucial in the Civil War. And yet none of this land is currently included in the Federal park system.

Aside from lending my general support for the bill, there is one additional point I'd like to make. The Virginia Board of Historic Resources has been working hard to preserve Virginia's historical landmarks for a number of years, and I think it is important that they be consulted as the Secretary of Interior conducts his study of Civil War battlefields. I would hope that the Committee Report might include language suggesting such consultation.

In closing, I would like to thank the Committee chair for his prompt scheduling of this hearing and I hope that the Committee will look favorably on this important legislation.

Senator BUMPERS. Thank you, Senators Robb and Jeffords, for your testimony and for the cooperation that you have had with your colleagues in the introduction of this really much needed legislation.

To tell you the truth, when you first introduced this bill it never occurred to me that those battlefield sites down there were totally unprotected. So I went back and read about a piece of military

strategy on the part of Stonewall Jackson in May and June of 1862. It was just a miraculous thing that he did. Richmond was under siege, and he was instructed to provide all the relief he could, which he did, and I will not belabor that. Then later on, of course, in 1864 when the war was actually drawing to a close—and the South did not know it was drawing to a close, I do not think, but it certainly was—Phil Sheridan I know at one point had left some troops down there and came to Washington, and when he came back he found his men in retreat. I guess that was a surprise attack by Jubal Early, was it not, Ed?

Mr. BEARSS. Yes.

Senator BUMPERS. He was a much respected and revered leader by his men. He turned them around and said we are going to fight, and they did, and they defeated Jubal Early, who I think had four divisions at that time. He was badly outgunned at first when Sheridan confronted him later on. I guess that was at Cedar Creek, was it not, Jim?

Senator JEFFORDS. Yes.

Senator BUMPERS. He had left his troops camped out there when he came to Washington. Is that correct, Ed? Just stand up and tell us.

STATEMENT OF EDWIN C. BEARSS, CHIEF HISTORIAN, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR

Mr. BEARSS. Ed Bearss, Chief Historian, National Park Service.

Sheridan had gone all the way up the valley to chase the Confederates after Winchester on the 19th, whipped him at Fishers Hill on the 22nd. The Confederates had fallen all the way up to the valley to the area of Waynesboro, where they were reinforced then by Kirshaw's division and Rosser's calvary. Sheridan's initial orders from Graff when he took command in the valley on August 3 were to render the valley such as an area where a crow flying across it would have to carry its provender.

So Sheridan stretched his men out from the North Mountain on the west to the Blue Ridge on the east with Custer's calvary division, Powell's calvary division and Merritt's calvary division and moved down the valley preparatory to shifting his army out to Petersburg to reinforce General Grant from the siege there.

As the Union pulled back, the Confederates applied the torch with vigor to carry out, as Sheridan would say when he got back—he changed Grant's words a little bit—the crow flying across the valley would have to carry its rations. He changes "provender" to "rations". As they came down, the Confederates followed them as they fell back, growing more aggressive as they came, seeing the houses and the barns burning.

The Confederates were all heralding Rosser as the savior of the valley until they ran into Colonel Jeffords' First Vermont Calvary at the Battle of Comm's Brook and General Custer. The battle of Comm's Brook on October 9 was known as the Woodstock Races. The Confederate calvary ran 26 miles and abandoned all their cannons but one.

Early then followed on, and Sheridan went into camp behind Cedar Creek and went to Washington on the 15th to discuss with

the Secretary of War and the officials the transfer of his army from the valley to Petersburg.

While he was gone, Hotchkiss, the chief engineer, went up on Signal Mountain and looked out and, as they say, he could even see the shoulder straps on the Union general's shoulders down below. He was looking down at their camp. On the morning of the 19th, long before daybreak, he launched the attack.

Sheridan, however, had returned to Winchester the night before and was staying at his headquarters. He got up, and he could hear the cannons firing the next morning in the distance. He thought it was just skirmishing. He started for the battlefield, and he crossed Abram's Run 2 miles south of the center of the Winchester. He knew the trouble was bad because he ran into the chaplain. The chaplain said pray for us.

Sheridan then put his spurs to his horse, then known as Ramsey, and headed on. Meanwhile, the Confederates had swept all before them. They had demolished the 8th Corps. They had driven the 6th Corps back up into the Middleburg milltown cemetery where your men made their famous stand, and finally they were driven even out of that.

The Federals pulled back, and Wright had already been wounded. The battle, in essence, was over, which would have ended in a Confederate victory with 24 captured guns and 1,600 captured Federals. But Sheridan made this ride, sensed the situation, and between 1 and 4 he reorganized his men, and at 4 he launched a devastating offensive that drove the Confederate Army from the field, recapturing the 24 guns that they had lost earlier in the day, 24 other Confederate guns, and sent Early's army retreating up the valley.

More important, it was now 2 weeks before the first Tuesday after the first Monday, and with that voters will go to the polls and return Abraham Lincoln by a landslide.

[Applause.]

Senator BUMPERS. I never leave home without Ed Bearrs.

[Laughter.]

Senator JEFFORDS. And I know better than to say anything more, Mr. Chairman.

Senator BUMPERS. He can tell you where every Confederate soldier and every Union soldier died, how it happened and what caliber bullet it was.

One little thing that I would add to that, the Union troops, Phil Sheridan, destroyed 2,000 barns filled with grain, over 70 mills filled with grain, took over 4,000 head of stock and killed over 3,000 sheep a la Sherman in Georgia.

I appreciate very much your both being here. I must say you were slightly overshadowed by our National Park Historian; nevertheless, all is well that ends well.

Incidentally, I was interviewed last week by a young woman from Princeton who was working on her master's under the guidance of James McPherson, who wrote "Battle Cry of Freedom". She asked me about State battlefield parks, and I said I have no knowledge of any Civil War battlefield being preserved by the States, but there is one in Virginia. There may be more than that,

but that is the only one she mentioned. I said I did not know they ever had.

Senator ROBB. They are attempting to coordinate some of the activities. Again, I do not have all the details, but with the recitation you just heard the real urgency for this effort becomes obvious. Virtually none of the territory described is currently preserved, and it would be a real pity if we had to describe it in terms of down to the local 7-11 and back up to the carwash and over here rather than to preserve some of the land in ways that others could envision what the description you just heard can tell in a way that none of us would attempt to emulate.

Senator BUMPERS. I promise you, we will ship this little bill right out of here.

Senator Rockefeller.

Senator ROCKEFELLER. I would only add that Carnifax Ferry is preserved by the State of West Virginia.

Senator BUMPERS. What is it?

Senator ROCKEFELLER. Carnifax Ferry. It was a battle site which is preserved by the State.

Senator BUMPERS. Ed, are there many State parks preserved by States, battlefield parks?

Mr. BEARSS. There are a limited number of them in State parks. Senator Robb's State, the State of Virginia, preserves the Battle of Satyr's Creek, Satyr's Creek being where Lee's army was battered three days before the surrender at Appomattox.

I think they have a small park over there——

Senator BUMPERS. Just a moment, Ed.

The REPORTER. We are missing the gentleman because he is not at a microphone.

Senator BUMPERS. You cannot hear him?

Senator JEFFORDS. Yes.

Senator BUMPERS. Well, that is okay. That is enough. I did not realize there were State battlefield parks.

Mr. BEARSS. Then you have a couple of small ones in Arkansas.

Senator BUMPERS. Yes, I am familiar with those.

One other point I want to make, we just had a very interesting piece of history before you came, and, Jim, you heard it, on the Acadia study.

I would like to say, since Senator Rockefeller is here, that Acadia National Park was given to this Nation by the Rockefeller family. We are much indebted to them—not you, Jay, but to your family——

[Laughter.]

Senator BUMPERS [continuing]. For having donated that wonderful piece of property to the Nation.

No, in all seriousness we are deeply grateful to your family for that.

Senator ROCKEFELLER. Thank you very much.

Senator JEFFORDS. I might remind you also that the Rockefeller family has donated considerable land and property in Vermont to the benefit and use of our people, and we have always deeply appreciated that.

I would also just add that I was in Harpers Ferry this weekend and went through the battlefield at Antietam. That is just a fantastic place to visit.

Thank you.

Senator BUMPERS. I spent a day there last December with Ed Bearss. You have to take Ed with you to really appreciate the Battle of Antietam.

Senator JEFFORDS. Yes. I can understand that, and I will be right on him.

Thank you very much.

Senator ROBB. Thank you, Mr. Chairman.

Senator BUMPERS. Senator Lieberman has now joined us.

Senator Lieberman, we are pleased to hear from you on Weir Farm.

STATEMENT OF HON. JOSEPH I. LIEBERMAN, U.S. SENATOR FROM CONNECTICUT

Senator LIEBERMAN. Thank you, Mr. Chairman, Senator Rockefeller. A change of mood. I am delighted to be here, and I appreciate very much your holding this hearing. It is a very significant milestone in what has been a 6-year effort to honor the great American Impressionist painter, J. Alden Weir, and in fact to establish what would be Connecticut's first national park area.

If you open the National Park Service's book of national parks and turn to Connecticut, you will read "Appalachian Trail, See Maine". With all deference to the Majority Leader, we would like to expand the listing therein.

The fact is that Connecticut has no national park areas.

There is another form of underrepresentation that this proposal touches on, and it is the fact that artistic sites, cultural themes in that sense, are underrepresented within the park system. The suitability and feasibility study on Weir Farm, I think, pointed that out very clearly. There are no sites which commemorate American painters or aim to preserve what is a unique opportunity in this case, which is to celebrate the relationship between American painters and the American landscape.

If I may very briefly, J. Alden Weir is considered to have been the leader of what is now recognized as one of the most significant movements in American art, and that is American Impressionism. This farm in Wilton and Ridgefield was really a center of work for some of the great Impressionist painters of the late 19th and early 20th Century. John Twachtman, Childe Hassam, Theodore Robinson all painted there and all, incidentally, have been subjects of recent exhibits at the National Gallery here. The landscapes and domestic scenes painted at Weir Farm provide testimony to a real conservation ethic which I think is so fundamental to the purpose of this committee and its interpretation of the relationship to the land common to New England, which is a relationship of cultivation and stewardship.

These paintings reveal not only how the artists sought to shape the land but, really, how they were shaped by the land as well. It is a remarkable experience to go to this place, to look at the land and then to look at the paintings and have a unique opportunity to see

the source of the art and how the relationship between artists and landscape expressed itself in the paintings.

John Singer Sargent, Winslow Homer and the great American painter and sculptor, Mahonri Mackintosh Young, also drew inspiration from Weir Farm. Mahonri Young, who is the grandson of Brigham Young, moved to Weir Farm after he married Mr. Weir's daughter, Dorothy. He created there some of his finest and best known works, including the Seagull Monument and This is the Place Monument. Both of these are important sculptural expressions and celebrations of the Mormon tradition, and they no are on view in Salt Lake City in Pioneer State Park in Utah.

Senator Dodd and I are particularly proud to be joined in our sponsorship of this by Senators Garn and Hatch of Utah.

Young lived and worked on the farm until 1957 when his friends, two other painters, Doris and Sperry Andrews, purchased the farm. They live there today, and it was them together with neighbors who began this effort to preserve this landscape.

I was there a while ago, and I was struck by the incursion of development. It is homely development. It is not ugly development, but it is typically suburban. Very nice homes are being built, but it is intruding upon this landscape. This effort to save this piece of land is extremely timely.

A lot of people have gotten involved. The Connecticut Nature Conservancy, Connecticut Trust for Historic Preservation, local groups like the Junior League. I have a letter from the first selectman of Richfield, the town in which this is located, which I would like to enter into the record, all supporting the project.*

There is one group above all others that I think is really responsible for the success of the movement so far, and that is a group called the Weir Heritage Farm Trust, which is a local not-for-profit organization. Their president, Terry Tondro, will testify shortly. Without his and their energy and enthusiasm, this project never would have come as far as it has.

Mr. Chairman, the North Atlantic Regional Office of the U.S. Park Service has been very enthusiastic about this project, a guess a little more enthusiastic than the national office has been and will be in a short while. We are grateful for the kind words that the national office will offer as well. I have in my testimony some of the specific statements that the regional office has offered as to why they feel this is just an extraordinary opportunity for our country to preserve this unique place.

The State of Connecticut has already spent $4.25 million for acquisition of 60 of the 62 acres, and this bill before you authorizes the expenditure of not more than $1 million for acquisition of the core parcel, which is the two acres on which the houses, the barns and studios at Weir Farm, are located. There is a budding open space owned by the town of Richfield, and then the Connecticut Nature Conservancy has purchased the Weir preserve on the other side.

So over all, this will constitute about 185 acres of contiguous land that would be protected and managed by the Park Service.

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* The material appears in the appendix.

That may not sound like an enormous piece of land, I suppose, to folks out west, but it is a lot of land in Connecticut, very special land.

Again, Mr. Chairman and Senator Rockefeller, I urge you to support this legislation not only because it has engendered so much support locally and statewide and it would give us our first national park in Connecticut, but because it really does offer a rare opportunity to commemorate the quiet marriage of art and landscape that so clear defined the American Impressionist movement to honor and celebrate the now three generations of artists and their colleagues who worked there and who in their way have attempted to encourage our best instincts and reactions toward the natural environment.

I thank you very much for hearing me out and for considering this bill.

[The prepared statement of Senator Lieberman follows:]

PREPARED STATEMENT OF HON. JOSEPH I. LIEBERMAN, U.S. SENATOR FROM CONNECTICUT, ON S. 2059

Thank you, Mr. Chairman. Let me first say that I appreciate very much the opportunity to be here today. This hearing represents a significant milestone in the 6-year effort to honor the great American Impressionist Painter, J. Alden Weir, and to establish Connecticut's first National park area.

Open the National Park Service's book of national parks and turn to Connecticut. You'll read: "Appalachian Trail; see Maine." The fact is, Connecticut has no national park areas. But Connecticut is not alone in its underrepresentation. There are dozens of national historic sites representing battlefields, land where men and women have fought and lost their lives. And there are dozens of sites which reflect our awe of nature, the grand vista, the fearsome river, forest or sweep of tundra, and their earliest explorers. According to the Park Service's completed Suitability and Feasibility Study on Weir Farm, Painting and Sculpture is a cultural theme supposed to be represented by the U.S. Park System. But there are no sites which commemorate American Painters or aim to preserve the American Painter's relationship to his landscape.

J. Alden Weir is considered to have been the leader of what is now recognized as one of the most significant movements in American Art, American Impressionism. His farm in Wilton and Ridgefield, Connecticut was home to most of the great Impressionist painters of the late 19th and early 20th centuries. John Twachtman, Childe Hassam, and Theodore Robinson all painted at Weir Farm, and all have also been the subjects of recent exhibits the National Gallery of Art here in Washington, D.C.

The landscapes and domestic scenes painted at Weir Farm provide testimony to a conservation ethic, and an interpretation of one relationship to the land common to New England: that of stewardship, cultivation, and nurturing. The paintings reveal how, just as these artists sought to shape the land, they were shaped and made better by it, or perhaps by their efforts to come to terms with it. Every rock, tree, field, pond, barn, and house on that land has been recorded and explored in these great paintings. They provide not only a window on the past and insight into the way we thought about the land at the turn-of-the-century, but also a startling introduction to what remains of the land today.

John Singer Sargent, Winslow Homer, and the great American painter and sculptor, Mahonri Mackintosh Young also drew inspiration from Weir Farm. Young, a grandson of Brigham Young, moved to Weir Farm after marrying Weir's daughter, Dorothy, who was also an artist in addition to being her father's biographer. Mahonri Young created some of his finest and best-known works at Weir Farm, such as the Seagull Monument and the This is the Place monument. Both of these are important sculptural monuments to the Mormon tradition and are now on view in Salt Lake City and Pioneer State Park, Utah.

Mahonri Mackintosh Young lived and worked at Weir Farm until 1957, when his friends, the painters Doris and Sperry Andrews purchased the farm from him. Mr. and Mrs. Andrews live there today, and it was they who began the effort to preserve this resource as a National Historic Site 6 years ago.

Mr. and Mrs. Andrews' efforts have grown into a movement. Consider a partial list of those who support S. 2059: Senators Chris Dodd, Jake Garn, Orrin Hatch, original cosponsors. The entire Connecticut House Delegation. Our State's Governor, William A. O'Neill. A coalition of 20 national conservation and historic preservation groups, including The Trust for Public Land, The Wilderness Society, the National Parks and Conservation Association, the Izaak Walton League.

The art world has joined in; the committee should be in receipt of testimony for the foremost expert on J. Alden Weir, Doreen Bolger, formerly the curator of American Art at the Metropolitan Museum of Art, and from Debra Fillos, curator at the Florence Griswold Museum in Old Lyme, Connecticut.

The Connecticut Nature Conservancy and the Connecticut Trust for Historic Preservation lend their endorsement. And the Junior League of Stamford/Norwalk representing a nine-town region which includes Ridgefield and Wilton, Connecticut, has delivered their enthusiastic blessing to this project.

But there is one group above all others responsible for the success of this movement thus far and upon whom we will depend in the future. The Weir Farm Heritage Trust, a local not-for-profit organization of local and State representatives, neighbors, art lovers, conservationists. Their President, Terry Tondro, will testify today to their committment, but let me just say that it is their energy, their unfailing enthusiasm and hard work, and yes, the money they so doggedly continue to raise that will enable the U.S. Park Service to ultimately interpret and manage the site.

Mr. Chairman, the Suitability and Feasibility Study prepared by the North Atlantic Regional Office of the U.S. Park Service states categorically that Weir Farm is the only site associated with the American Impressionist movement which also meets all the criteria of National Historic Landmark status. It further states that it satisfies the requirements for suitability and feasibility as a unit of the National Park System. I quote, "(1) It is an outstanding example of a home, workplace, and landscape associated with a major American artist. (2) It possesses exceptional value and quality in illustrating and interpreting important cultural themes of our Nation's heritage. (3) It offers superlative opportunities for recreation, public use and enjoyment. (4) It retains a high degree of integrity as a true, accurate, and relatively unspoiled example of a resource." All of this within 45 miles of New York City.

The State of Connecticut is spending $4.25 million dollars for acquisition of 60 of the 62 acres which presently constitutes Weir Farm. My bill authorizes not more than $1 million dollars for acquisition of the core parcel, the 2 acres on which rest the houses, barns and studios of Weir Farm. That's four State dollars for every one Federal dollar. With the abutting open space owned by the town of Ridgefield at one end, and the Connecticut Nature Conservancy's Weir Preserve on the other side of Weir Farm, there will be nearly 185 acres of continguous land protected and managed by the U.S. Park Service. Clearly, with the continued help of the Weir Farm Heritage Trust, this represents the very best of Federal, State and private partnership.

Mr. Chairman, I urge the committee to support this legislation, not only because it has already engendered so much local, statewide, and national support, not only because it would provide the National Park Service representation in Connecticut; but because Weir Farm provides us a rare opportunity to commemorate the quiet marriage of art and landscape that so clearly defined the American Impressionist movement; and because by honoring the vision of J. Alden Weir and the land that he loved so well, we commemorate some of our own best instincts toward the natural world.

Senator BUMPERS. Thank you very much, Senator Lieberman, for being with us today and for your sensitive presentation of what is obviously a very important part of our national history.

I have looked over this feasibility/suitabilty study by the North Atlantic branch. I guess that was done by the North Atlantic Branch.

Senator LIEBERMAN. Yes.

Senator BUMPERS. I just scanned it, but it is very interesting.

Senator LIEBERMAN. I hope we can get you up there someday to take a look at it; maybe when we cut the ribbon on the national park.

Senator BUMPERS. That might help the bill a little bit if you would promise that.

[Laughter.]

Senator LIEBERMAN. It is done.

Senator ROCKEFELLER. May I comment?

Senator BUMPERS. Senator Rockefeller.

Senator ROCKEFELLER. The fact that you would relate this and I think it would be misunderstood by too many, Twachtman and Hassam and Robinson are really great, great painters. American Impressionism has kind of been given the back of the hand up until really the last two decades. These are real masters, and they did, in fact, all, as you say, paint just exactly there. They painted each other's children, and it was a real place of inspiration.

These are masters that are on their way up and will be considered along with French masters in their time. Of course, many of them studied with French masters and came back.

There is nobody in the world that paints any better than Hassam, and that is coming to be known now; and that so much took place on this one particular farm is extraordinary.

Senator LIEBERMAN. I am so thrilled to hear you say that, and I thank you for that. I obviously agree with you totally. This clearly was the center of the American Impressionist movement. In other words, no one is going to come back in a couple of years and say, well, here is another place where the American Impressionists—As I think you correctly predict, our own cultural valuing of this movement in art and the world's value of it will go up. This is the place that really inspired them, and there is tremendous potential, as is pointed out in the feasibility study, for students to come through here to look at the paintings and then to look at the pond that is still there that is the subject of some of these paintings. The orchard is there.

It really can be a remarkable site, and I think this needs the special hand of the National Park Service to guide and manage it. So thank you very much for your comment.

Senator BUMPERS. Thank you, Senator Lieberman. You are certainly free to go. We have another witness, Mr. Tondro.

Senator LIEBERMAN. Yes. With apologies to you and Mr. Tondro, I am supposed to be conducting another hearing right now along with Senator Reid, so I thank you.

Senator BUMPERS. Is Mr. Tondro here?

Senator LIEBERMAN. He is, indeed.

Senator BUMPERS. Come forward.

Senator LIEBERMAN. Thank you.

Senator BUMPERS. Thank you, Joe.

We are very pleased to have you with us, Mr. Tondro. Please proceed with your testimony.

STATEMENT OF TERRY J. TONDRO, PRESIDENT, WEIR FARM HERITAGE TRUST

Mr. TONDRO. Thank you, Senator.

Mr. Chairman and members of the committee, my name is Terry Tondro. I am a professor of law at the University of Connecticut. I have been serving as Chairman of the Weir Farm Heritage Trust

for the past year. In connection with that capacity I would like to testify in favor of this bill.

I would like to just reinforce what Senator Lieberman just described as the important role that J. Alden Weir played in the development of American Impressionism but also to emphasize another aspect of this which makes the acquisition and the preservation of this site very important.

American Impressionism obviously is related to French Impressionism. It looks much the same, but French Impressionism drifted off over time and became less and less place specific, whereas American Impressionism for the most part stayed to the end so you could identify a place where a picture was painted. The importance of this site is, as Senator Rockefeller pointed out, that a great deal of important American Impressionism was painted here, and we can identify on the site places where paintings were made.

Moreover, American Impressionism stands in a particularly American painting tradition which emphasized the landscape. We all know about the Hudson River School and the grand vistas they painted of nature and the natural environment which has always been a great theme of American art, literature, whatever. The American Impressionist movement took off in a bit different way from the Hudson River School, emphasizing I do not want to say small but homely, down-to-earth, comfortable places where individuals, people lived and their relationship to the American landscape. I think it was an important and significant development in the history of American art.

Mahonri Young, as Senator Lieberman mentioned, was Weir's son-in-law and did the mockups, the plaster preparatory sculptures for the monuments in Salt Lake City. He also did a bust of his grandfather, Brigham Young, which is in the Rotunda here in the Capitol. I should also add that Weir's father, who was an instructor at West Point, painted the Celebration of the Pilgrims portion of the Rotunda mural here in the Capitol.

Senator BUMPERS. Who was that, again, Mr. Tondro?

Mr. TONDRO. That was Weir's father, who was an instructor in art at West Point in the generation before.

Senator BUMPERS. But it was the father who painted the pilgrim portion?

Mr. TONDRO. The pilgrims portion of the Rotunda, that is correct.

We have been working very hard as a local group to preserve this site, those of us from Connecticut. We have people from all over the state who are supporting it, and we have gotten to the point now where, with the cooperation of the state, we have acquired 60-plus acres of land at an expense to the State of $4.25 million. The acquisition of this site offers, I think, unique opportunity to expand on that contribution by the State and provide for unique public, private, State, Federal and local kinds of cooperation.

With the aid of the bill we would get about 62 acres of land that would be owned either by the State of Connecticut or by the National Park Service which would be the core of the park with the additional elements owned by the town of Ridgefield of 23 acres and by the Nature Conservancy of 90 or 100 acres to the side. For the management of some 60 acres, the Park Service in effect has helped create a parkland of about 175 or 180 acres.

In addition, we stand ready and are raising funds and organizing and have been relatively successful so far and hope to be more successful, and the designation of this as a national historic site would certainly help us even more, to raise funds to carry on programs that would complement and support those that could be offered by the Park Service at the site.

We are talking specifically, for example of an artist in residence program where we would pay for the support of an artist to come up and continue the tradition of landscape painting on the site, and this could be something that we could fund and take care of, following the lead of whatever the National Park Service could work out. We stand ready as a local organization to provide additional support to that program.

The Park Service contribution would be very important in the acquisition of this core site. The building itself is on the National Register of Historic Places because of the work done on it by Charles Adams Platt and by the firm of McKim, Meade and White, both nationally known and important architects. The operation of that building and the site would be a very valuable addition that the Park Service could provide.

In summary, I think this offers a unique opportunity for the National Park Service to acquire a site of great interest and significance nationally and one that because of the willing contribution of the State and local organizations already shown would provide a very attractive site and addition to the Park Service system.

Thank you very much.

[The prepared statement of Mr. Tondro follows:]

PREPARED STATEMENT OF TERRY J. TONDRO, PRESIDENT, WEIR FARM HERITAGE TRUST

My name is Terry I. Tondro. I am the Gallivan Professor of Property Law at the University of Connecticut School of Law in Hartford, Connecticut. I am presently serving as the President of the Weir Farm Heritage Trust, and it is in that capacity that I am submitting this testimony to you in support of S. 2059, "To Establish the Weir Farm National Historic Site in the State of Connecticut."

J. Alden Weir (1852-1919) was a leading American Impressionist painter whose paintings are in the collections of the Metropolitan Museum of Art (Weir was Chairman of its Board at the time of his death), the Phillips Collection the Smithsonian, the Corcoran Gallery, the San Diego Museum of Art, Brigham Young University, the Yale University Art Gallery, the Fogg Art Museum at Harvard, the Portland (Oregon) Art Museum, and others. Weir purchased his farm (which is the subject of this legislation) in the village of Branchville, Connecticut in 1882 for $10.00 and a still life painting, from his friend and patron Erwin Davis. Branchville lies on the border of Ridgefield, Wilton, and Redding, Connecticut, in a valley formerly served by rail service into New York City. The eastern end of Weir's farm was on the highlands overlooking this valley, but the focus for the farm was away from the valley, along Nod Hill Road. There stands the 1830's Greek Revival farmhouse that became Weir's home, where he spent as much time as possible away from his art world obligations in New York City.

Weir built stone walls and footpaths on the farm, as New England farmers always have done, but his major contribution to the site resulted from his winning a prize at a Boston Art Club show in 1896. Weir used the money to dam several small creeks flowing down into the valley and created a 4 acre pond, which was the subject of numerous paintings done at the farm by Weir and his friends. Weir also enlarged the farmhouse twice, once using the plans of his friend, the noted architect and painter Charles Adams Platt to extend the living room, and the second time adding a dining room to the north designed by the famous firm of McKim, Meade and White (Stanford White had been a good friend of Weir's and a guest at the farm before his death). Despite these additions by two great architects, it remains a quiet clapboard house, not a grand estate like Church's Olana; it is a farmhouse.

The combination of historically significant architecture and landscape makes the site unique, as is the basis for its inclusion on the National Register of Historic Places as the Weir Farm Historic District.

But the true significance of the Weir Farm is that it is a singularly unchanged landscape painted by leading American artists as they developed an American school of Impressionist painting. For although one obvious reference point for discussing their work is French Impressionism, another is the manner in which these American Impressionists developed in the well established tradition of American landscape painting. The best known practitioners of this style were the Hudson River painters, particularly Thomas Cole and Frederick Church. Their landscapes celebrated nature at its grandest. The American Impressionists who followed presented nature in a quieter guise, portraying its interaction with the people who settled on the land and worked it.

The more notable of the painters who joined Weir at his farm were John H. Twachtman, recently the subject of an exhibition at the National Gallery; Childe Hassam, perhaps best known for his flag paintings, but look at Plate II in the National Park Service's feasibility study; Albert Pinkham Ryder; Theodore Robinson; John Singer Sargent, whose portrait of Weir is Plate V of the Park Service's study; and Emil Carlson. Weir, Twachtman, and Hassam were the organizers of "The Ten", a group of painters who seceded from the Society of American Artists in 1897, and which became an unofficial organization for American Impressionists.

As with their French counterparts, the American Impressionists emphasized the importance of painting directly from the subject to the canvas, to paint "out-of-doors." The Weir Farm is an extensive—63 acres or so—area that was the subject for many paintings done over nearly 40 years by important artists developing an American painting style. Although that style was impressionistic and flowing rather than precise, it never developed the more abstract nature of the French style. The American paintings are of identifiable places, they are rooted in the ground that is their subject. This is the second reason for the importance of saving The Weir Farm: it has not visibly changed since that time; we see pretty much the same landscape as the artists saw and interpreted in their paintings.

The Weir Farm is also unusual in that with the possible exception of Church's home at Olana, operated as a house museum by the State of New York, no other large area of undeveloped land that has been associated with a major painting movement still exists, and certainly none for which many works of art depicting the site are still available for use in interpreting the site. The educational possibilities for exploring the relationship of the artist to the landscape he or she is painting are truly unique. Moreover, this particular landscape continued to be the subject of landscape painting after Weir's death, first by his son-in-law Mahonri Young (grandson of Brigham Young) who is better known as a sculptor, and then by the current resident artist Sperry Andrews.

Finally, in addition to the virtues of the site as an important location historically, with singular possibilities for exploring the relationship of the artist with the landscape, the Weir Farm also offers an important opportunity to develop a model for a public and private partnership for the development and management of National Historic Sites. On the public side, the State of Connecticut has purchased the land for more than $4,000,000, and would like to see strong local involvement in the management of the site as a public park. As a result of the State's purchase of the land, the Weir Farm will be able to open its resources to the public much more quickly than is normally the case with a new National Park Service Site.

On the private side, the Weir Farm Heritage Trust is a non-profit organization which began meeting as an ad hoc volunteer group several years ago, but which has grown into an important local and state-wide organization. Its Board of Directors and Council of Overseers includes all three Representatives in the Connecticut Legislature from the area, local citizens, and active figures in the arts and in historic preservation nationally as well as in Connecticut.

The Weir Farm Heritage Trust anticipates taking a strong role assisting the Park Service in the management of the Weir Farm should it become a National Historic Site. It intends to develop an artist in residence program, for example, which will continue the century old tradition of having resident artists painting the landscape that originally inspired Weir and his friends. It will continue making the Weir Farm available to school groups and adult art classes, programs begun by the ad hoc planning group from which the Weir Farm Heritage Trust grew. Also the Trust anticipates raising money which can be used for programs that will complement those offered by the Park Service. Thus it expects to begin this summer some too-long deferred maintenance of the buildings and grounds to prevent further deterioration of the structures before the Park Service is able to undertake an authentic

restoration. This, too, should help the Weir Farm National Historic Site become accessible to the public at an earlier date.

The unusual public and private cooperation possible as a result of establishing the Weir Farm National Historic Site has yet another dimension. Several years ago through the generosity of Weir's granddaughter, 90 acres of land adjacent to the proposed Weir Farm National Historic Site on its western boundary was set aside as a nature preserve open to the public. On the northern and eastern boundaries of the Weir Farm the Town of Ridgefield has set aside a 23 acre public open space preserve. The Nature Conservancy and the Town of Ridgefield manage these sites. Designation of the Weir Farm National Historic Site would create a contiguous 175 acre publicly accessible park and open space area, although the Park Service would be responsible for operating just over one-third of that area (and with the support of the Weir Farm Heritage Trust).

Presently there is no National Park Service site in the State of Connecticut. Yet it is one of the more densely populated States, and is part of the crowded New York Metropolitan region. Open space is difficult to find and acquire, and the State of Connecticut has made a very significant commitment of money to preserve the Weir Farm when it, too, was about to be subdivided seven years ago. This is much needed open space in a crowded region. Most importantly, it is open space "plus"—a site with national significance in the development of American culture which offers unusual opportunities to interpret that culture, and to carry it forward into the future.

The Weir Farm Heritage Trust strongly endorses S. 2059 and the conclusions reached in the Suitability/Feasibility Study of the Weir Farm prepared by the National Park Service. We hope the members of the committee will agree with us.

Thank you.

Senator BUMPERS. Thank you very much, Mr. Tondro, for taking the time to come down and be with us and for your very interesting testimony.

Mr. TONDRO. Thank you.

Senator BUMPERS. Our next witness is Jim Ridenour, Director of the National Park Service.

Jim, we are pleased to have you.

Mr. RIDENOUR. Thank you, Mr. Chairman. You know, sometimes I wonder how some of these bills can sound sort of lukewarm in the halls of the Administration when we are considering the possibilities and sound so good when you come to the hearings themselves. I can only attribute that to the persuasive powers of the Senators who speak so well to these bills. They all sound very good. When I get here I get excited.

Senator BUMPERS. It makes you feel bad to come over here and do what you are about to do, does it not?

[Laughter.]

Mr. RIDENOUR. In what order would you like me to proceed?

Senator BUMPERS. I will just give them to you quickly. The first one is S. 456; second, S. 1756; third, S. 1864; and S. 2059.

I do not think that is all of them, but let us go that far.

Mr. RIDENOUR. So you started with S. 456?

Senator BUMPERS. S. 456. Let us go ahead and do that, and then we will worry about the next one.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 456

Mr. RIDENOUR. Okay. We recommend the enactment of either S. 456 or H.R. 1109. These bills would amend the National Trails System Act to designate the California and Pony Express National Historic Trails as components of the National Trails System. These two trails were recommended for addition to the National Trails

System by Acting Secretary of the Interior Gjēlde in the letter to Vice President Quayle dated January 30, 1989.

S. 456, introduced by request on February 28, 1989, is identical to the legislation submitted by the Department. H.R. 1109, which passed the House of Representatives on March 6, is identical to S. 456 with two exceptions. The Senate bill prohibits all condemnation of private lands, whereas the House bill only prohibits condemnation outside of federally administered areas. The House Bill contains different appropriations language from the Senate Bill, although the facts are the same.

We intend all land acquisition outside of Federally administered areas to be accomplished by State and local government for both trails; therefore, the Federal condemnation is not really an issue outside of the Federally administered areas.

Within federally administered areas, condemnation would be authorized under the House bill but not under the Senate bill. We do not believe condemnation will be necessary.

Mr. Chairman, those are my prepared remarks. We are supportive.

Senator BUMPERS. Fine. Let us go to S. 1756, Jim.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 1756

Mr. RIDENOUR. I have to flip back to find which one that is.

Senator BUMPERS. That is on the Acadian.

Mr. RIDENOUR. Acadian culture.

Mr. Chairman, we oppose the enactment of S. 1756. The bill would effectively create new units of the National Park System that have not been the subject of a formal new area study conducted pursuant to Park Service management policies. The President has stated that completion of such a study should be prerequisite to establishment of any new park unit.

The Acadian culture of Maine is an important aspect of the history of this country and has not been studied by the National Park Service. We have little information on the sites which may be interpreted or their condition. The bill would recognize an important contribution made to American culture and history by the Acadian immigrants from France who settled in Nova Scotia and, following expulsion by the British in 1755, resettled in various North American colonies, including the territory that eventually became the State of Maine.

We urge the subcommittee to defer action on this bill. The proposal to identify Acadian culture sites in Maine has not been determined to be a priority for the use of our limited study funds. The National Park Service is in the process of developing a list of priority studies nationwide, and we will certainly consider the study of the Maine Acadian culture sites among others considered for priority status.

We intend to develop our program through discussions among our professional staff within the administration. We also wish to work with the Congress to achieve a consensus on methodology for setting study priorities.

Now, Mr. Chairman, while I am speaking on that subject just for a moment, I might like to say this. We very much are interested in trying to get into the business of setting priorities on new study areas in some sort of a logical fashion. I am hopeful that even by the end of this week we will have our first cut of a list of factors that we would use to rank in relative importance studies of new areas.

We have asked our regional offices to submit possible new study areas for consideration. From the regional offices we received some 260 areas that are possibilities. Obviously, we need to put those in some sort of a priority listing. I am hoping to use our factors, which we are in the process of developing, with this committee and with the other committees of the Congress in which there is jurisdiction to see if they would want to subtract anything from our list or add anything to our list of factors that would be used to try to set priority areas.

I just want to say that that is one of the primary reasons we have some concern with this particular bill. Although the substance of it seems to be fine, we just want to get into a priority setting process that brings it up as appropriate from that regional office.

Senator BUMPERS. Let us see. The next one I have is S. 1864. That is the St. Marys River designation as a Wild and Scenic River, a 115-mile stretch.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 1864.

Mr. RIDENOUR. We recommend enactment of either S. 1864 or H.R. 76. Both bills would amend section 5(a) of the Wild and Scenic Rivers Act to designate a 115-mile stretch of the St. Marys River in Florida and Georgia for study as a potential addition to the National Wild and Scenic River System.

We estimate it would cost approximately $175,000 to conduct a study. The study could be completed within 2 years after funds become available.

When a river is designated for study as now proposed, the Secretary of the Interior studies the river and submits to the President a report on the suitability of the river for addition to the national system. The President then reports to the Congress his recommendation as to whether the river should be designated.

Study reports must include the following: Maps and illustrations; characteristics which do or do not make the area a worthy addition to the system; current land ownership and use; potential uses; proposed administering agency; proposed cost sharing with State and local agencies; and estimated acquisition and administration costs.

Once it has gone through that process, it is submitted to a number of the other Federal agencies for consideration before recommendation is made to the President.

A study has no effect on private land, air or water quality, hunting, fishing or trapping. A study has no effect on boating or commercial fishing.

In summary, Mr. Chairman, we believe the St. Marys River is worthy of a closer look to determine if it should or should not be recommended as a component of the national system.

Senator BUMPERS. Thank you very much on that one.

Now turn to S. 2059, the Weir Farm National Historic Site.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 2059

Mr. RIDENOUR. Of course, S. 2059 would establish the Weir Farm National Historic Site and would authorize the Park Service to acquire the 2-acre home site from the trust for public land and for management, preservation and interpretation.

Here, I want to make a correction to our written testimony, Mr. Chairman. We got a little bit confused between the bill as submitted and the study that we had done. In our written testimony we mention a sum of $3.5 million. I want to correct it to say the bill would further authorize the Park Service to expend such sums as may be necessary, striking the up to $3.5 million figure that we have in our prepared testimony, to acquire paintings and collections for display, interpretation and research purposes.

We are opposed to this legislation as being premature. The North Atlantic Regional Office of the National Park Service just completed in February 1990 a suitability and feasibility study of the Weir Farm site. That study is still under review by the Washington, D.C., staff.

Moreover, the study raises many questions which must be answered before the administration can support adding this property to the National Park System. Most importantly, we need to review this proposal in the context of new unit criteria, which was what I was talking about just a moment ago, sir, now under development within the administration. We expect to reach agreement on such criteria in a matter of weeks.

In addition, the theme study for all potential artist units may be necessary. I think this is probably the biggest concern I have personally, and it certainly should not be taken as a reflection on this particular site. One of the concerns I had when we began to talk about this was what indications are there, what have we done in the area with painters previously. We have done nothing. This is a new field for us to be getting into. The question is, would we expect there to be a number of these sites that would be brought to our attention in addition to this particular site?

Obviously, most every State, I would think, would have an artist's residence of some sort in their State in which they take particular pride. I know in our own State when I had the State Park System of Indiana we had preserved the T.C. Steel home, as an example, and I know that many States would have similar situations.

So my concern goes not so much to the value of this site, but I think we should take the time to look at and compare all the potential sites that we might be considering in a theme study. Who were the significant artists? Where are the homes? In what kind of condition are they? Is it possible that there are sites that are better than this? Is this the very best site in the United States? Are we

going to preserve only one site for painters, or are we going to preserve 10?

There are just so many unanswered questions in my mind as to where we should be going, we would like to defer action on this bill until we get a chance to do that theme study.

Senator BUMPERS. Thank you very much, Jim.

Now let us turn to the Shenandoah Valley Civil War battle sites.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 1770

Mr. RIDENOUR. Of course, as you know, we have Ed here, and if it seems reasonable that we would want him to come up, I will ask for permission to do that.

We would urge the committee to defer action on this bill in much the same way as the testimony on the bill we just finished. We know that there are a number of sites within the Shenandoah Valley, but there are also a number of sites across the country that deserve attention as well.

The basis of our testimony would be that we would intend to develop our program further through discussion among our professional staff and within the administration. Again, we want to work with the Congress to try to determine what is important, what is critical, what needs attention soon, what is threatened, and the whole list of questions we have about battlefield sites all across the country.

We are aware of at least 10 sites in the Shenandoah Valley that are associated with the Civil War, only two of which are currently interpreted to the public. One of these, the Cedar Creek Battlefield, has been designated a National Historic Landmark, and another, the New Market Battlefield, is listed on the National Register.

While some of these sites may have been studied in the past, no comprehensive examination of their national significance has been done, and we have little information about the current condition of the resources.

Should this study be completed, we question whether the study should be so narrowly focused as called for in this bill. Rather than consider only the possibility of including the sites as National Park System units or affiliated areas, the study should examine and make recommendations for a full range of options for their protection. It may be desirable for some of these sites to remain in private ownership without affiliated status and be protected through the historic preservation fund grants and technical assistance from the National Park Service.

I think that also gets a little bit to the question that you raised which I thought was very interesting about protection of States and State battlefield sites as well. So we think there are a lot of possibilities there, but we are a little reluctant to limit ourselves to just these particular ten.

Senator BUMPERS. Jim, let me just stop here. We have one other bill on which I want you to testify, but let me just ask you about this one.

I believe there is a bill in right now by possibly Senator Fowler directing the Park Service to do one of these comprehensive studies

on what is significant enough to be included as a Civil War battlefield monument or park. I am getting increasingly concerned because I had not really focused on this, and I want to focus on it. I am like you. I do not want to do this just on an ad hoc basis.

By the same token, the Shenandoah Valley battlefield is, to me, very important. West Point and everybody still considers Jackson's maneuvering there in April, May and June of 1862 to be a classic study in maneuverability, surprise attack and all that sort of thing. They still teach it at West Point. Of course, they teach a lot of Stonewall Jackson at West Point.

That area is, in my opinion, extremely significant for both 1862 and 1864. These bills request only a study. Now as I say, I do not like the ad hoc part of this. I want to get some kind of a study done so that we do not have to fight the third Battle of Manassas every 2 years on some new site.

Brandy Station, for example, is a site about which I am deeply concerned. That is certainly going to be developed very quickly now.

The reason I spent a day at Antietam is because I kept hearing rumors about how it is threatened. There is a study, as you know, being done there right now. When is that supposed to be completed, Ed? Do you know?

Mr. BEARSS. The site protection plan, joint protection working with the State of Maryland and cooperative activities and adjacent landscapes, has been completed, and the General Management Plan is under public review. They had a public hearing. They are getting back the public comments. They have to analyze the public comments. It will then be sent to the director for his approval, after which it will be forwarded to the Congress.

So they have had one public hearing, and then they are having several other followups in the county and the State on adjacent land. Then they will take the comments. It should be in a matter of months—probably by May or June they should have the comments.

Senator BUMPERS. Thank you, Ed.

My point is Antietam is obviously considered by some to be probably the most significant battle of the Civil War, and I am anxious to get that study because I want to do whatever we have to do to protect Antietam.

Again, I do not want to have to go through that all over again like we are doing on Manassas. I would like to see a comprehensive study. I am not saying whatever it costs, but it just needs to be done so that we do not have to deal with these things.

Here again, I must say, Jim, I have a tendency to come down foursquare in favor of getting this study done because I think a delay on an area as significant as this could really prove to be almost fatal to some of the most significant parts of it. I just wanted to make that point.

How about S. 465 and H.R. 1159, the Juan Bautista de Anza National Historic Trail.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 465

Mr. RIDENOUR. Mr. Chairman, I think I can save you some time in what I know is a busy schedule by saying we recommend the enactment of either S. 465 or H.R. 1159. I think there is nothing in there particularly that we need to point out in our testimony that is not in the written testimony.

Senator BUMPERS. As I know, that one is completely noncontroversial.

Mr. RIDENOUR. It is pretty clean, yes, sir.

Senator BUMPERS. Jim, thank you very much for coming up to be with us today.

Do we have anything else?

Oh, I am sorry. I was about to overlook S. 2208. That is Senator Hatch's seven-park pass.

STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 2208

Mr. RIDENOUR. That is one of the questions we have in our testimony, whether it is 7 days and——

Senator BUMPERS. It is 7-day and seven-park. It is both.

Mr. RIDENOUR. We recommend against the enactment of S. 2208. I think again we are concerned a little bit about the proliferation of the type of permits we have within the system and the confusion it begins to cause not only to the public but to us administratively in keeping track of the different types of permits that are available.

The use of the term "7 days" is confusing and is somewhat ill advised. It authorizes the issuance of an annual permit only. Use of "7 days" suggests that the permit might be intended for a one-time use of those visitors making the Grand Circle route. It is not clear if the bill would authorize more than one visit lasting at least 7 days in each of the parks during the year or if only one visit is intended.

Finally, we would question whether a visitor could experience seven parks within the short span of 7 days.

We do not have an accurate estimation of the loss of revenue, but we do believe there would be a revenue loss. We would point out that the Golden Eagle pass is a $25 pass, and this, as I understand, would be an estimated $19 pass.

For every pass we would issue under this, we would lose $19 compared to if they were buying the regular pass. So from a loss of revenue standpoint and also primarily from an administrative confusion both on our part and the part of the public, we do not believe it is a good idea to put another pass in the system.

[The prepared statements of Mr. Ridenour follows:]

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 456

Mr. Chairman, I appreciate this opportunity to provide your Subcommittee with the views of the Departnent of the Interior on this legislation.

We recommend the enactment of either S. 456 or H.R. 1109.

These bills would amend the National Trails System Act to designate the California and Pony Express National Historic Trails as components of the National Trails

System. These two trails were recommended for addition to the National Trails System by Acting Secretary of the Interior Gjelde in a letter to Vice President Quayle dated January 30, 1989.

The Act of August 8, 1984 (48 Stat. 1483), added the Pony Express Trail and the California Trail to the list of trails to be studied for potential addition to the National Trails System. The National Park Service completed the study of both trails and determined that it would be feasible and desirable to add them to the System. Acting Secretary Gjelde's letter to the Congress of January 30, 1989, recommended the enactment of legislation to accomplish that result.

S. 456, introduced by request on February 29, 1989, is identical to the legislation submitted by the Department. In addition to designating both the Pony Express and the California National Historic Trails, it makes clear that any private lands needed for either of the trails 'would be acquired only with the owner's consent.

H.R. 1109, which passed the House of Representatives on March 6, is identical to S. 456, with two exceptions: The Senate bill prohibits all condemnation of private lands, whereas the House bill only prohibits condemnation outside of Federally administered areas; and the House bill contains different appropriation language from the Senate bill, although the effect is the same. We intend all land acquisiton outside Federally administered areas to be accomplished by State and local governments for both trails, and therefore Federal condemnation is not an issue outside of Federally administered areas. Within Federally administered areas, condemnation would be authorized under the House bill but not under the Senate bill. We do not believe condemnation will be necessary.

The Subcommittee held a hearing on S. 374, the Pony Express Trail, on September 12, 1989 at which time we testified in favor of the more comprehensive bill, S. 456. Our testimony discussed both the Pony Express and California Trails, and accordingly, I will not repeat that material at this time.

Mr. Chairman, we believe these two trail proposals embody sone the most important aspects of American history. As such they should be commemorated and interpreted as part of the Nation's system of trails.

This concludes my prepared remarks, Mr Chairman. I would be pleased to respond to any questions you may have.

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 1756

Mr. Chairman, I appreciate the opportunity to provide your subcommittee with the views of the Department of the Interior on this legislation.

We oppose enactment of S. 1756. The bill would effectively create new units of the National Park System that have not been the subject of formal new area studies conducted pursuant to Park Service Management Policies. The President has stated that completion of such a study should be a prerequisite to establishment of any new park unit.

S. 1756 would authorize the Secretary of the Interior to enter into cooperative agreements with owners of properties of natural, historical, or cultural significance to provide management services and program implementation. The Secretary is further authorized to establish a center for the preservation, perpetuation, and interpretation of Acadin culture in the State of Maine, including the acquisition of up to 20 acres for the center.

The center and cooperative agreements are to be administered under the provisions of the Act of August 25, 1916, 'which established the National Park Service, making them, in effect, units of the National Park System.

Such funds as may be necessary are authorized, however Federal funds must be matched equally by non-Federal funds to implement the cooperative agreements and the development of the Acadian culture center.

The Acadian culture in Maine is an important aspect of the history of this country, and has not been studied by the National Park Service. We have little information on the sites which may be interpreted, or their condition.

The bill would recognize an important contribution made to American culture and history by the Acadian immigrants from France who settled in Nova Scotia, and following expulsion by the British in 1755, resettled in various North American colonies, including the territory that eventually became the State of Maine.

S. 1756 establishes a Maine Acadian Culture Preservation Commission consisting of eight members appointed by the Secretary of Interior, from recommendations submitted by the Governor of Maine, the Speaker of the House of Maine, the President of the Senate of Maine, the Chancellor of the University of Maine System,

three from recommendations of the State and local historic, cultural, or historic preservation organizations, and one member to be chosen by the Secretary of Interior.

The Commission would advise the Secretary with respect to the selection of sites for interpretation, preservation, and development, and the development and implementation of a comprehensive interpretive program of Acadian culture in the State of Maine.

We urge the Subcommittee to defer action on this bill. This proposal to identify Acadian culture sites in Maine has not been determined to be a priority for the use of our limited study funds. The National Park Service is in process of developing a list of priority studies nationwide, and we will certainly consider the study of the Maine Acadian culture sites among others considered for priority status. We intend to develop our program through discussions among our professional staff and with the Administration. We also wish to work with Congress to achieve a consensus on methodology for setting study priorities. We want to be assured that our limited dollars are allocated to the most important natural and cultural resources.

We further note, that by requiring that we identify sites for possible inclusion in the Park System, the bill may preclude or defer investigation of other possibilities for regional or State level alternatives for resource protection.

Finally, we note that there are no funds included within the FY 1991 budget to implement this legislation.

Mr. Chairman that concludes my testiouny. I would be pleased to answer any questions you may have.

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 1864

Mr. Chairman, I appreciate the opportunity to provide your Subcommittee with the views of the Depament of the Interior on this legislation.

We recommend enactment of either S. 1864 or H.R. 76.

Both bills would amend section 5(a) of the Wild and Scenic Rivers Act to designate a 115-mile stretch of the St. Marys River, Florida and Georgia, for study as a potential addition to the National Wild and Scenic Rivers System. The Senate bill provides specifically that the study shall be completed within 3 years from the date of enactment, that the Secretary shall consult with State and local governments and landowners, and that the Secretary shall include a recommendation as to the role such governments and landowners should play in the management of the river. H.R. 76, which passed the House of Representatives on October 16, 1989, does not contain these additional specific provisions.

The 120-mile St. Mary River, including its north prong, was included in the nationwide rivers inventory published by the National Park Service in 1982 as a river with potential for inclusion in the national system. It is described in the inventory as an attractive, clear, subtropical swamp river with varied and colorful flora and white sandbars. The river, which forms part of the boundary between Flordia and Georgia, flows directly into the Atlantic ocean.

We estimate it would cost approximately $175,000 to conduct the study. The study could be completed within 2 years after funds became available. Of course, funding for the purpose would have to compete with other priorities in the normal budget process.

Mr. Chairman, I believe it would be useful to review the process by which a river is designated as part of the National Wild and Scenic Rivers System. Under section 4(a) of the Wild and Scenic Rivers Act, when a river is designated for study as is now proposed in S. 1864 and H.R. 76, the Secretary of the Interior studies the river and submits to the President a report on the suitability of the river for addition to the national system. The President then reports to the Congress his recommendation as to whether the river should be designated. Study reports must include the following.

—Maps and illustrations;

—Characteristics which do or do not make the area a worthy addition to the System;

—Current land ownership and use;

—Potential uses that would be enhanced or curtailed by designation;

—Proposed administering agency;

—Proposed cost-sharing with State and local agencies;

—Estimated acquisiton and administration costs.

Before a study report is submitted to the President, it must be submitted to the Secretary of the Army, the Federal Energy Regulatory Commission, and the Governors of the States in which the river is located. Comments and recommendations of these officials must be included in the transmittal to the President and Congress.

In making a determination as to whether a river is suitable for addition to the national system, the Department is guided by the Congressional Statement of Policy in the Wild and Scenic Rivers Act. Section 1(b) states that rivers and their immediate environments with "outstandingly remarkable scenic, recreational, geologic, fish and wildlife, historic, cultural or other similar values shall be preserved in free-flowing condition." The river suitability study is therefore a means of evaluating whether a study river encompasses outstandingly remarkable values.

While a river may be suitable, in terms of meeting the "outstandingly remarkable values" criteria, other data from the study—such as costs and other potential uses—can be used to determine if the river should be designated as a component of the System. The Secretary and the President will consider all aspects of the study in determining whether to recommend that Congress designate a river.

The effect of a study, such as that proposed in S. 1864 and H.R. 76 on resource development is twofold: first, Federal and Federally licensed water development projects are prohibited for a period equal to 3 fiscal years after the river is designated for study, plus an interim period until the report is submitted to Congress, plus 3 years for Congress to act; second, for that same period the minerals in all Federal lands within one quarter mile of the river are withdrawn from disposal under the 1872 mining law. The theory behind these provisions is to preserve Congressional options during the study period ard for a reasonable time thereafter.

A study has no effect on private land, air or water quality, hunting, fishing, or trapping. A study has no effect on boating or commercial fishings.

Mr. Chairman, as I noted earlier, H.R. 76 does not contain the specific requirements for consultation with State and local governments and landowners, for public meetings, and for recommendations as to roles for local governments and landowners, that are in S. 1864. These requirements generally conform to our study process under the Wild and Scenic Rivers Act. We do not believe they are necessary, but neither do we object to them.

This concludes my prepared remarks, Mr. Chairman. I will be pleased to answer any questions you may have.

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 2059

Mr. Chairman, I appreciate the opportunity to provide your Subcommittee with views of the Department of the Interior on this legislation.

S. 2059 would establish Weir Farm National Historic Site, and would authorize the Park Service to acquire the two acre home site from the Trust for Public Land for management, preservation, and interpretation. The bill would further authorize the Park Service to expend up to $3.5 million to acquire paintings and collections for display, interpretation, and research purposes.

We are opposed to this legislation as being premature. The North Atlantic Regional Office of the National Park Service just completed in February 1990 a suitability and feasibility study of the Weir Farm site. That study is still under review by Washington, D.C. staff, and has not been formally approved by the Director of the National Park Service. Moreover, the study raises many questions which must be answered before the Administration can support adding this property to the National Park System. Most importantly we need to review this proposal in the context of new unit criteria now under development within the Administration. We expect to reach agreement on such criteria in a matter of weeks. In addition, a theme study for all potential artist units may be necessary.

The Regional office of the National Park Service is very excited about this proposal, but I must temper my Regional staff's enthusiasm by urging Congress to adopt a national perspective. Consideration of alternatives which might include cooperative partnerships with other organizations, technical assistance to such organizations, and definition of the role of State and local government ought to be fundamental to the final decision on whether or not Weir Farm is an appropriate addition to the National Park System.

The Weir Farm site in Wilton and Ridgefield Connecticut is the home and workplace of J. Alden Weir (1852-1919), a major figure in American art and a leading American Impressionist artist. If enacted this would be the first National Park unit

in Connecticut and the only site in the National Park System dedicated to the theme of American painting.

Weir Farm is a National Register property which includes the artist's intact home and studio, barns and outbuildings from his era, a four acre pond he built, and the fields, woodlands, and stonewalls he depicted in paintings now held by such institutions as the Metropolitan Museum of Art, the National Museum of American Art (Smithsonian) and the Phillips Collection. The site also includes the studio of Mahonri M. Young, where he sculpted the "This is the Place Monument" for Pioneer State Park, Utah.

The 62 acre proposed site has been protected by a land acquisition effort involving the State of Connecticut, and the Trust for Public Land. The State has expended $4.25 million for land acquisition, but is unable to manage the site. The Trust for Public Lands has acquired the Weir home and its surrounding acres, but asserts it is unable to manage it for the long term. The Nature Conservancy and Town of Ridgefield have acquired an adjacent 113 acres of open space which they intend to own and manage for the long term; these acres are outside the proposed site boundary.

The estimated costs for the National Park Service attributable to S. 2059 include acquisition of the two acre home site for $800,000, and acquisition of paintings and archival collections at $3.5 million. Development costs proposed in this bill for the National Park Service are estimated at $1.7 million, and annual operating costs at $500,000.

The legislation proposes that the Weir Farm Heritage Trust will fund and build an art museum on the grounds for the display of Weir paintings, and paintings of other American impressionists. The proposed cost of the museum is $3.6 million.

In addition to our overall position that S. 2059 is premature, we also object to three specific provisions of this legislation.

The National Park Service is authorized to purchase paintings and archival materials and furnishings to a ceiling of $3.5 million. These should be specified for acquisition by donation or purchase with donated funds.

The National Park Service is authorized to lease the property of the State of Connecticut. While a cooperative agreement for management is certainly a tool for possible cooperative management ventures, the Federal Government should not pay or otherwise provide funds to the State of Connecticut for a lease of State land.

We further question the potential inclusion of additional land within the boundary, if it becomes available. The boundary should be fixed by the boundary map to avoid uncertainties.

In conclusion, we would be willing to explore partnership arrangements for this very special property, but only within the context of new unit criteria now under development within the Administration.

This concludes my testimony Mr. Chairman. I would be happy to answer any questions you may have.

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 1770

Mr. Chairman, I appreciate the opportunity to provide your subcommittee with the views of the Department of the Interior on this legislation.

We urge the Subcommittee to defer action on this bill as this study proposal has not been identified as a priority of the National Park Service. The National Park Service is in process of developing a list of priority studies nationwide, and we will certainly consider the study of the Shenandoah Valley Civil War sites among others considered for priority status. We intend to develop our program further through discussions among our professional staff and within the Administration. We also wish to work with Congress to achieve a consensus on methodology for setting study priorities. We want to be assured that our limited dollars are allocated to the most important natural and cultural resources.

Furthermore by submitting legislation to authorize a National Park Service study for possible inclusion of these sites in the park system, other possibilities for regional or State level alternatives for resource protection be precluded.

The subject bill directs the Secretary of the Interior to conduct a study to assess the suitability and feasibility of including sites associated with the Civil War in the Shenandoah Valley as national park system units or affiliated areas. The bill specifies that two recognized Civil War historians participate in the study and that a report be forwarded to Congress in 1 year. An authorization of $150,000 to conduct the study is also included, as well as a requirement that the report consider the economic effects of including these sites in the National Park System.

We are aware of at least 10 sites in the Shenandoah Valley that are associated with the Civil War, only two of which are currently interpreted to the public. One of these, the Cedar Creek battlefield, has been designated as a National Historic Landmark, and another, the New Market battlefield, is listed in the National Register. While some of these sites may have been studied in the past, no comprehensive examination of their national significance has been done, and we have little information about the current condition of these resources.

Should this study be completed, we question whether the study should be so narrowly focused as called for in this bill. Rather than consider only the possibility of including the sites as national park system units, or affiliated areas, the study should examine and make recommendations for a full range of options for their protection. It may be desirable for some of these sites to remain in private ownership, without affiliated status, and be protected through Historic Preservation Fund grants and technical assistance from the National Park Service.

We also object to the legislative specification of two Civil War historians. The National Park Service staff includes one of this Nation's most eminent Civil War historians, and the normal peer review and public comment process should be more than adequate to assure Congress and the public of the validity of the study should this bill be enacted.

We further note that there are no funds included within the 1991 budget to complete this study.

Mr. Chairman that concludes my testimony. I would be pleased to answer any questions you may have.

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 465

Mr. Chairman, I appreciate the opportunity to provide your Subcommittee with the views of the Department of the Interior on this legislation.

We recommend the enactment of either S. 465 or H.R. 1159.

S. 465 would designate as a component of the National Trails System the 1,200-mile overland route travelled by Captain Juan Bautista de Anza of Spain during 1775 and 1776 from Sonora, Mexico through Arizona to the vicinity of San Francisco, California. H.R. 1159, which passed the House of Representatives on March 6, is an identical bill, except that it uses different language to authorize appropriations. The effect of the language is the same in both bills, however.

Section 205(c)(2) of the National Trails System Act Amendments of 1983 (P.L. 98-11, approved March 28, 1983), amended section 5(c) of the National Trails System Act to designate the Juan Bautista de Anza Trail for study. Under the direction of the Western Regional Office of the National Park Service, the study was completed in August 1986. Following its review within the Executive Branch, the study was submitted to the Congress by former Secretary of the Interior Hodel, together with draft legislation, on September 17, 1987. Secretary Hodel recommended that the trail is suitable for designation by the Congress as a national historic trail. S. 465 and H.R. 1159 would carry out the Department's 1987 recommendation.

On October 23, 1775, de Anza left Tubac, in Sonora, Mexico, with an expedition to establish presidio in the newly discovered bay of San Francisco. Here was to be the northern anchor of Spanish King Charles III in the New Spain. With de Anza were 30 families, 10 veteran Tubac soldiers, 115 children, 695 horses and mules, and 35 head of cattle.

On November 28, the party reached Yuma, where they crossed the Colorado River with the assistance of the friendly Yuma Indians. Thereafter they survived periods of scarce water, cold, and the loss of most of the cattle until December 26, when the colonists reached fertile land near San Gabriel. The expedition proceeded up the coast of California, arriving at the presidio in Monterey on March 10, 1776. On June 27, the colonists reached the site near San Francisco Bay where they began the tasks of building the mission, the presidio, and their new homes.

The National Park System Advisory Board found that the de Anza Trail is of national significance and eligible for addition to the National Trails System as a national historic trail.

The study report prepared by the National Park Service contained six alternatives. The preferred alternative was designation of a national historic trail and the use of volunteer organizations to assist in the coordination and information functions; the preferred alternative would also rely on volunteers for raising funds for local interpretive projects and for any right-of-way acquisition.

During the study very substantial public interest was expressed in combining a volunteer project with the designation of a national historic trail. The project would consist of a privately established de Anza Trail Association to coordinate activities, finance the placement of markers, and promote public understanding of the de Anza expedition and the Spanish colonial period.

Under the preferred alternative, Federal costs would be minimal, principally confined to permitting volunteers to use Federal facilities, equipment, and supplies and technical assistance and advice.

Under the National Trails System Act, the administering agency is required to develop a comprehensive management plan for the trail within 2 years after it is designated as a component of the System. This management plan is estimated to cost $100,000. The plan would identify high-value historic segments and high-value historic sites along the trail. Other than minimal annual costs of coordinating and assisting volunteers, which is already authorized under section 11 of the Trails System Act, the cost of preparing the management plan and the costs of providing standard markers ($30,000) are the only significant Federal expense associated with H.R. 1159 or S. 465 that we foresee at this time.

This concludes my prepared remarks, Mr. Chairman. I would be pleased to respond to any questions you may have.

PREPARED STATEMENT OF JAMES M. RIDENOUR, DIRECTOR, NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR, ON S. 2208

Mr. Chairman, we appreciate the opportunity to appear before you today to testify on S. 2208, a bill, which, if enacted, would direct the Secretary, through the National Park Service, to make available an admission permit to be known as the Grand Circle Adventure Passport.

Mr. Chairman, we recommend against enactment of S. 2208.

S. 2208 would further amend section 4(a)(1)(B) of the Land and Water Conservation Fund Act of 1965, as amended, by directing that the National Park Service make available a multi-park permit to be known as the Grand Circle Adventure Passport, valid for at least 7 days at seven units of the National Park System in the area known as the Grand Circle of Utah, Colorado, and Arizona. The Act currently authorizes the issuance of annual passes not to exceed $15 to individual or several specific units located in a particular geographic area. These annual passes were intended to accommodate local residents who make several visits throughout the year to the same park or combination of parks in their local area. Acquisition of these passes saves local residents $10 over the purchase of the $25 Golden Eagle Passport.

Mr. Chairman, use of the tern "7 days" is both confusing and ill-advised. Section 4(a)(1)(B) of the Act authorizes the issuance of an "annual" permit only. The use of "7 days" suggests that the permit might be intended for a one-time use of those visitors making the Grand Circle Route. It is not clear if the bill would authorize more than one visit lasting at least 7 days at each of the parks during the year, or if only one visit is intended. Finally, we would question whether a visitor could experience seven parks within the short span of 7 days.

At the present time the National Park Service operates three reciprocal permit programs among six parks under the authority granted in section 4(a)(1)(B). There is no evidence to suggest that these programs have increased visitation where they are in effect. If true, total revenues would have decreased when these $15 annual bi-park permits were selected over the conventional $25 Golden Eagle Pass. For the parks covered by the permit proposed in S. 2208, the loss of revenue returned to the parks could be substantial, an estimated $19 per permit. The total loss cannot be estimated, however, since we do not know how many people would purchase the new permit.

Mr. Chairman, another reason for our objection to this new multi-park permit is the increased costs associated with its printing and use. It will serve no purpose not already covered under existing permits, such as the Golden Eagle, Golden Age, and Golden Access Passports, the latter two being free to those who qualify. The increased costs associated with printing and distributing these permits would not be insignificant. Costs for the printing of the Golden Access and Golden Age Passports currently approximate $11,000 and are rising sharply. Time involved in the procurement and distribution of these and other permits is likewise not significant.

Finally, Mr. Chairman, there are so many permit options available to visitors that an entrance station employee cannot explain them all to the visitor's satisfaction during the typical 20-second stop at the entrance station. We need not add to

this situation with permits that do little for visitors and cost the parks needed dollars and lost productivity.

This concludes my prepared statement on S. 2208. Thank you, Mr. Chairman, for this opportunity. I would be pleased to respond to your questions at this time.

Senator BUMPERS. Do each of those parks charge $5 per vehicle for admission?

Mr. RIDENOUR. Each is a $5 park.

Senator BUMPERS. Staff says the answer to that is yes.

Mr. RIDENOUR. Yes, it is.

Senator BUMPERS. So if somebody is going to visit, if I took my wife and two children to visit those seven parks, it would cost me $35; right? So you are saying that a $15 fee for the same privilege is $20 less than that?

Mr. RIDENOUR. Yes, sir.

Senator BUMPERS. Now a $25 Golden Eagle pass entitles you to visit any and all of the national parks for a period of 1 year.

Mr. RIDENOUR. Yes, sir.

Senator BUMPERS. Jim, why is this not a pretty good bargain compared to the $25? With the Golden Eagle pass they would have access to these parks and all other parks for a year for $25, and it seems to me to be a good bargain.

Mr. RIDENOUR. Yes, sir. I think that would be the position that we would take, that the $25 pass——

Senator BUMPERS. Accomplishes the same thing for $10 more.

Mr. RIDENOUR. It accomplishes the same thing, and even if a person felt that they might not ever get to another park, sometimes they are surprised to find that they do; and at the same time if they do they have made a nice contribution to our National Park Service.

Senator BUMPERS. Okay. You know that Senator Hatch is bonkers about this, do you not?

Mr. RIDENOUR. I am not sure what the right term is, sir. He is supportive of that; is that what you are saying?

Senator BUMPERS. He has cornered me on this bill a number of times, and I guess this is no big secret to you. He is really exasperated with the Park Service because he feels they have really not been very cooperative in trying to help him with this or some variation of it.

Mr. RIDENOUR. You know, I hate to keep referring back to my own home State, but in my home State we had a pass system similar to what we have here. I think our annual pass was $20. We charged everyone to go through those gates, including the Governor. In fact, I went over personally and sold him his $20 pass every year, and he paid for it. Whether he was going in the park by helicopter or whatever, he paid to go in the park.

I think that it is part of our philosophy that people are willing to support their park system with a fee structure. I just do not think that knocking a few dollars off the fees to have a rapid trip around these particular parks will really do a great deal for tourism in the area.

Senator BUMPERS. Jim, thank you very much for coming over to be with us today. We appreciate your testimony.

There is a roll call vote on right no that has about eights minutes remaining. I am going to run over and vote.

We have two panels remaining. The first panel can take their positions and wait until I get back: Mr. Howard Coffin, Montpelier, Vermont; and Mr. A. Wilson Greene, Executive Director of the Association for the Preservation of Civil War Sites from Fredericksburg, VA. If you two gentlemen will just stand at ease, we will get to you momentarily.

[A brief recess was taken.]

Senator BUMPERS. Mr. Coffin, your name is on my list first, so would you please proceed to the Shenandoah Valley Study.

STATEMENT OF HOWARD JILLSON COFFIN, MONTPELIER, VT

Mr. COFFIN. Thank you, Senator, for this opportunity. My great grandfather, Elba Jillson, died on his hill farm in Pomfret, Vermont on a snowy night in 1923. The next day the men of the town came to shovel the three miles of road to the Grange Hall so the body of the Civil War veteran might lie in state. Let me add here that Elba Jillson was not an important Civil War soldier. He was a private, served for less than a year and fought in just one battle.

Such was the reverence in which Civil War veterans were held in my State. Not surprisingly, I grew up hearing stories of the Civil War and developed a life-long interest in the most fascinating of all the chapters of our Nation's history.

When the U.S. Army briefly stationed me in Virginia, I seized my first opportunity to visit a Civil War battlefield. It was Salem Church near Fredericksburg where Robert E. Lee won an important victory, a field named for little red brick Salem Church still today pocked with bullet holes. Salem Church barely a quarter century ago stood amidst mainly open fields. Today it is surrounded by gas stations, shopping malls and fast food stores. Thus, most of the Salem Church battlefield is lost to history.

Last year after watching progress steadily do its worst to many Civil War battlefields, particularly in the Fredericksburg area, I asked the Vermont legislature to act. The Vermont House and Senate responded with the unanimous approval of a resolution calling on Congress to save the Nation's endangered Civil War fields.

My friends like Will Greene in Virginia quickly told me the resolution could be best put to use in the Shenandoah Valley, for considerable action was under way on behalf of the Fredericksburg fields. That was fine, for I was well familiar with the battlefields of the beautiful Shenandoah, including Cedar Creek where Vermonters fought heroically to help win the battle that ensured Lincoln's reelection in 1864. The painting of Cedar Creek at the Vermont Statehouse is our official Civil War memorial.

I had also visited the seeds of Stonewall Jackson's valley campaign, one of history's great tactical achievements. I knew the battlefields of the Shenandoah were virtually all without protection. Cedar Creek, Kernstown, Cross Keys, Port Republic, McDowell and other valley battlefields are still mainly choir girl places where in out-of-the-way places one can still find the remains of earthworks.

Development pressures are threatening, and experts say that Cedar Creek and others will be lost like Salem Church within five years if action is not taken. The sites of three battles around Win-

chester in the lower Shenandoah are almost already mostly destroyed.

Let me add here that we are in a situation of emergency. Time is of the essence. These battlefields simply are not going to last much longer unless we act very soon.

We must act now if the remaining Shenandoah fields are to be saved. They are as much a part of the Nation's heritage as Valley Forge and the Statue of Liberty. The bill introduced by Senator Jeffords, S. 1770, in response to the Vermont resolution is the first step toward creation of a national battlefield park in the Shenandoah Valley.

The park would preserve forever ten important battlefields for future generations who should have an opportunity as I have had to walk to the fields and try to understand firsthand this extraordinary part of our national story. They should be saved for Elba Jillson and the nearly 3 million men, 600,000 of whom died and paid a terrible price to create the heritage now entrusted to us, the heritage of the American Civil War.

I have walked the battlefields for more than 20 years and have always been deeply impressed by their quiet loveliness where they have been preserved and where by fortunate happenstance progress has not yet done its worst. Through the years I have met people of many states and many nations on these fields, thoughtful, caring people deeply interested in our history.

Along the trenches at Spotsylvania Court House's Bloody Angle one misty morning, I saw a Michigan man trying to explain to his young son why so much dying took place there. All the words I really caught were "because they thought people should be free".

Abraham Lincoln spoke for all the battlefields when, in speaking over the new graves at Gettysburg, he declared the still-bloodied land there hallowed ground. Let me paraphrase Lincoln to close here by noting that the Civil War battlefields seem to touch in those who visit them the mystic cords of our national memory, thus bringing out perhaps the better angels within ourselves.

Thank you.

[The resolution passed by the Vermont Legislature in 1989 reads as follows:]

WHEREAS: Vermonters served with unsurpassed distinction in the Civil War, and

WHEREAS: 1989 is the 125th anniversary of the Battle of Cedar Creek which is commemorated by the great Julian Scott painting in the State House, and

WHEREAS: Vermonters fought with uncommon valor at Cedar Creek, made their gallant stand in The Wilderness and distinguished themselves at Spotsylvania Court House, Cold Harbor and on other battlefields of 1864, and

WHEREAS: 32,529 Vermonters served in the Union armies, of whom 5,225 gave their lives to preserve the Nation and end slavery. Vermonters thus consider as hallowed ground such storied fields as Gettysburg, Antietam, Manassas, Brandy Station, Fredericksburg, Chancellorsville, Salem Church, Petersburg, Lee's Mills and other battlefields of the Penninsula, and

WHEREAS: Many battlefields are in private hands and lack protection and are thus being destroyed by commercial development, especially in northern Virginia, and

WHEREAS: The national battlefield parks located on some fields too often lack adequate landholdings to ensure adequate protection of these invaluable components of our national heritage, and

WHEREAS: Vermonters, who have long shown the Nation they care deeply about historic preservation and environmental protection, believe these hallowed grounds should be preserved forever, therefore be it

RESOLVED: That the Vermont General Assembly formally requests that the President of the United States, the Congress and the Federal Government act without delay to save the national treasures that are our Civil War battlefields.

Howard Jillson Coffin

Senator BUMPERS. Thank you very much.

Mr. Greene.

STATEMENT OF A. WILSON GREENE, EXECUTIVE DIRECTOR, ASSOCIATION FOR THE PRESERVATION OF CIVIL WAR SITES, INC.

Mr. GREENE. Thank you, Mr. Chairman. I find myself in the unenviable position to be following Senators Jeffords and Robb and my friend, Howard Coffin, and, most of all, Ed Bearss in this, but I appreciate the opportunity to testify on behalf of this bill.

As you know, the Shenandoah Valley has long been recognized as one of the most beautiful landscapes in the United States. The valley also possesses a rich recorded history, the most significant but darkest chapter of which occurred during the American Civil War.

The Shenandoah Valley of the 1860s was a prosperous agricultural region known as the breadbasket of the confederacy. Robert E. Lee's army of Northern Virginia depended upon the bounty of Valley Farms to sustain his men and draft animals in the field.

The valley's geographical configuration also lent it military significance. Running from the southwest toward the northeast, the valley provided the Confederates with a natural invasion corridor aimed directly at Washington and the Potomac River. Conversely, a Union army moving south or up the valley would drift farther and farther away from the Confederate capital at Richmond. The valley, in short, was an asset to the Confederates and an inevitable battleground once the Civil War erupted.

Military action in the Shenandoah Valley began the day after Virginia seceded in April of 1861 and continued until Lee surrendered to Ulysses S. Grant at Appomattox Courthouse 4 years later. Within that period, however, no fewer than 13 major battles occurred in the valley. Most of them were associated with Thomas J. "Stonewall" Jackson's legendary campaign in 1862 or Phillip Sheridan's campaign in the autumn of 1864 that assured Abraham Lincoln's reelection and eliminated serious Confederate resistance in the valley forever.

I have included with my written testimony descriptions of these battles and maps indicating their locations.

Senator BUMPERS. Let me say, Mr. Greene, I have looked those over. They were very interesting, and it is helpful that you attached those.

Mr. GREENE. Thank you, Mr. Chairman.

The 4-year struggle for the Shenandoah Valley represents the most glaring gap in the National Park System's preservation and interpretation of the Civil War. What has been merely a regrettable oversight in the past, however, now presents a potential crisis. The valley remained an essentially rural area dotted by small cities by towns for 120 years after Appomattox. Preservation of its

nationally significant war sites has been a happy but largely passive coincidence of this enduring agricultural environment.

In recent years this environment has radically changed. Interstate 66 leading from the lower valley through the Northern Virginia suburbs to Washington has created a market for residential development. The cities of Winchester and Harrisonburg serviced by Interstate 81 are developing and expanding in their own right. More and more people view the valley as an attractive retirement place. Quite simply, the Shenandoah Valley is developing, and this growth imperils historic sites.

Even at this moment, as we heard earlier this afternoon, one of the local jurisdictions is considering a rezoning application that has major implications for one of the valley's most important battlefields, and the proponents of that rezoning are arguing that S. 1770 has little chance of passing through Congress and so the Frederick County Board of Supervisors should not be concerned with this legislation because it is irrelevant to the local situation, which adds a sense of urgency to this bill.

Although the National Park Service currently administers none of the Civil War sites in the Shenandoah Valley, a number of public agencies and private organizations do own nationally significant property related to the Civil War. They include the U.S. Forest Service and its George Washington National Forest, the Commonwealth of Virginia New Market Battlefield, the Lee-Jackson Foundation, the Association for the Preservation of Civil War Sites and others.

The land owned by these groups offers an opportunity to construct a framework around which a national battlefield park might be created. It simply makes sense to ask the Park Service now to address the unique situation extant in the valley. There are nationally significant resources in this area that face an inevitable and in some cases a current threat.

Everyone interested in the valley's future as well as its past deserves to know which areas possess historical significance, historical integrity and the feasibility to be protected and interpreted. Such information would not only guide the historically interested public but local government and the development community as well.

The Shenandoah Valley of Virginia is to Civil War preservation what Alaska is to the environment, a last frontier. We have only a limited time to gather data and apply our best judgment to determine what portion of the precious legacy left us by our 19th Century forebears we wish to preserve for our children.

I hope we proceed with this important work and by so doing honor and remember the Virginians, Vermonters and thousands of other Americans who during the 1860s gave their lives in the Shenandoah Valley and in the process helped shape America's future.

Thank you, Mr. Chairman.

[Attachments to Mr. Greene statements follow:]

APPENDIX 1—S. 1770, SHENANDOAH VALLEY CIVIL WAR SITES STUDY ACT

SIGNIFICANT MILITARY ACTIONS IN THE SHENANDOAH VALLEY OF VIRGINIA DURING THE CIVIL WAR

1862

1. Battle of Kernstown—March 23, 1862

Kernstown marked the initial engagement of Thomas J. "Stonewall" Jackson's Shenandoah Valley Campaign. The Confederates underestimated the strength of the Union army opposing them and impetuously attacked, meeting a thorough defeat. Ironically, the Confederates' boldness persuaded President Abraham Lincoln to direct more Union forces to the Valley, thus weakening the main Union campaign moving against Richmond from the east.

2. Battle of McDowell— May 8, 1862

After retreating up (south) the valley, Jackson suddenly assumed the offensive. Dividing his small army (17,000) men, Jackson crossed then recrossed the Blue Ridge Mountains and confronted a portion of John C. Fremont's Union command. The Confederates were victorious and drove Fremont's forces into what is now West Virginia.

3. Battle of Front Royal—May 23, 1862

Having disposed temporarily of Fremont, Jackson reunited his army and moved north. He surprised a 1,000-man garrison at Front Royal and practically destroyed it.

4. First Battle of Winchester— May 25, 1862

Jackson now focused on the other Union army in the Valley, 8,500 men under Nathaniel P. Banks. Alerted to Jackson's presence by the disaster at Front Royal, Banks fled northward to Winchester. The Confederates attacked and routed Banks, sending the Federals fleeing for safety across the Potomac River.

5. Battle of Cross Keys—June 8, 1862

Union forces moving from the east now joined with Banks and Fremont to attempt to cut Jackson's outnumbered army off from its retreat up the Valley. The Confederates, however, escaped the trap and moved south to the village of Port Republic where they planned their own offensive. Divided by the bridgeless and unfordable South Fork of the Shenandoah River, Fremont and a Union force under James Shields approached the Confederates from two directions. A portion of Jackson's army easily defeated Fremont at Cross Keys, west of Port Republic.

6. Battle of Port Republic—June 9, 1862

Jackson now turned his attention to Shields. In a vicious battle poorly managed by Jackson, the Confederates drove Shields northward. Fremont could not cross the river to assist his defeated comrades, so too he retreated. This battle ended Jackson's Valley Campaign and soon thereafter, his Confederates marched east to join Robert E. Lee's army defending Richmond.

1863

7. Second Battle of Winchester—June 13-15, 1863

One of the first engagements of the Gettysburg Campaign, the Second Battle of Winchester pitted Richard S. Ewell's corps of the Confederate Army of Northern Virginia (20,000) against Robert Milroy's Union division (10,000). Milroy unwisely opted to defend Winchester and paid for his poor decision with 4,400 casualties including 3,400 prisoners. Ewell crossed the Potomac River the next day and soon entered Pennsylvania.

1864

8. Battle of New Market—May 15, 1864

While Ulysses S. Grant moved against Robert E. Lee east of the Blue Ridge Mountains, a smaller Union army marched south up the Shenandoah Valley in a complementary offensive campaign. The German-American hero, Franz Sigel, led 6,500 Union soldiers against 5,000 Confederates under former United States Vice-President John C. Breckinridge. The Confederates, including a number of young cadets from the Virginia Military Institute, defeated Sigel and forced him to retreat down the Valley.

9. Battle of Piedmont—June 5, 1864

David Hunter replaced Sigel after New Market and strengthened the Union army in the Shenandoah Valley to some 16,000 troops. Breckinridge joined Lee north of Richmond and his successor, William "Grumble" Jones, gathered 8,500 Confederates to oppose Hunter. Hunter's superior numbers overwhelmed the Southerners at Piedmont, inflicted 1,600 casualties, including Jones who was killed, and took control of the important supply and transportation center at Staunton.

10. Third Battle of Winchester—September 19, 1864

The summer of 1864 saw the return of Confederate ascendancy to the Shenandoah Valley. Jubal Early led his Southern army down the Valley, across the Potomac River, and to the outskirts of Washington before reinforcements from Grant's army saved the capital. Grant now consolidated all the scattered Union forces under the leadership of 33 year-old Phillip Sheridan, who, after six weeks of manuevering and skirmishing, soundly defeated Early at Winchester.

11. Battle of Fishers Hill—September 22, 1864

Sheridan followed Early up the Valley to near Strasburg where the Confederates had assumed a strong defensive position. Taking advantage of his superior numbers and utilizing a brilliant flank attack, Sheridan once again routed the Confederates.

12. Battle of Tom's Brook—October 9, 1864

After Fishers Hill, Sheridan pursued Early southward but then decided to neutralize the miiitary value of the Valley by destroying all its agricultural and industrial resources. During the slow Union withdrawal, Confederate cavalry harassed Sheridan's rearguard prompting the Federal commander to order his own cavalry chief to "either whip the enemy or get whipped yourself." The Northern horsemen accomplished the former in a spirited two-hour all-cavalry battle that resulted in a complete Confederate defeat.

13. Battle of Cedar Creek—October 19, 1864

Cedar Creek was the largest and most decisive battle fought in the Shenandoah Valley during the Civil War. Early conducted a remarkable night march and launched a surprise attack at dawn that sent each of three Union infantry corps reeling. The victorious Confederates, exhausted, outnumbered, and over-confident, failed to press their advantage and allowed the shaken Federals to regroup. Sheridan, who was in Winchester when the Confederates struck, arrived on the battlefield in dramatic fashion and organized a late-afternoon counterattack. The Unionists regained all they had lost and more, driving Early southward in retreat. The Battle of Cedar Creek ended, for all practical purposes, Confederate resistance in the Shenandoah Valley.

Appendix 2—S. 1770, Shenandoah Valley Civil War Sites Study Act

MAPS

Kernstown Battlefield—March 23, 1862

Acreage within Green outer-limits boundary: 482
Acreage proposed for preservation acquisition: 200
Acreage owned by preservation groups: 0
Approximate cost of preservation acreage: $800,000
USCS topographic quadrangle: Winchester

McDowell Battlefield—May 8, 1982

Acreage within Green outer-limits boundary: 560
Acreage proposed for preservation acquisition: 300
Acreage owned by preservation groups: 140
Approximate cost of preservation acreage: $150,000
USGS topographic quadrangle: McDowell

Cross Keys Battlefield—June 8, 1862

Acreage within Green Outer-limits Boundary: 1250
Acreage proposed for preservation acquisition: 400
Acreage owned by preservation groups: 7O
Approximate cost of preservation acreage: $600,000
USGS Topographic quadrangle: Grottoes (shares that quadrangle with the Battle of Port Republic, which has a separate cover sheet, q.v.)

Port Republic Battlefield—June 9, 1862

Acreage within Green outer-limits boundary: 1835
Acreage proposed for preservation acquisition: 700
Acreage owned by preservation groups: 10
Approximate cost of preservation acreage: $1,050,000
USGS topographic quadrangle: Grottoes (shares that quadrangle with the Battle of Cross Keys, which has a separate cover sheet, q.v.)

Piedmont Battlefield—June 5, 1864

Acreage within Green outer-limits boundary: 725
Acreage proposed for preservation acquisition: 300
Acreage owned by preservation groups: 0
Approximate cost of preservation acreage: $250,000
USGS topographic quadrangle: Fort Defiance

Third Winchester Battlefield—September 19, 1864

Acreage within Green Outer-limits boundary: 410
Acreage proposed for preservation acquisition: 200
Acreage owned by preservation groups: 0
Approximate cost of preservation acreage: $1,600,000
USGS topographic quadrangles: Winchester and Stephenson

Fisher's Hill Battlefield—September 22, 1864

Acreage within Green outer-limits boundary: 1285
Acreage proposed for preservation acquisition: 400
Acreage owned by preservation groups: 40
Approximate cost of preservation acreage: $1 million
USGS topographic quadrangle: Toms Brook (shares that quadrangle with the Battle of Tom's Brook, which has a separate cover sheet, q.v.)

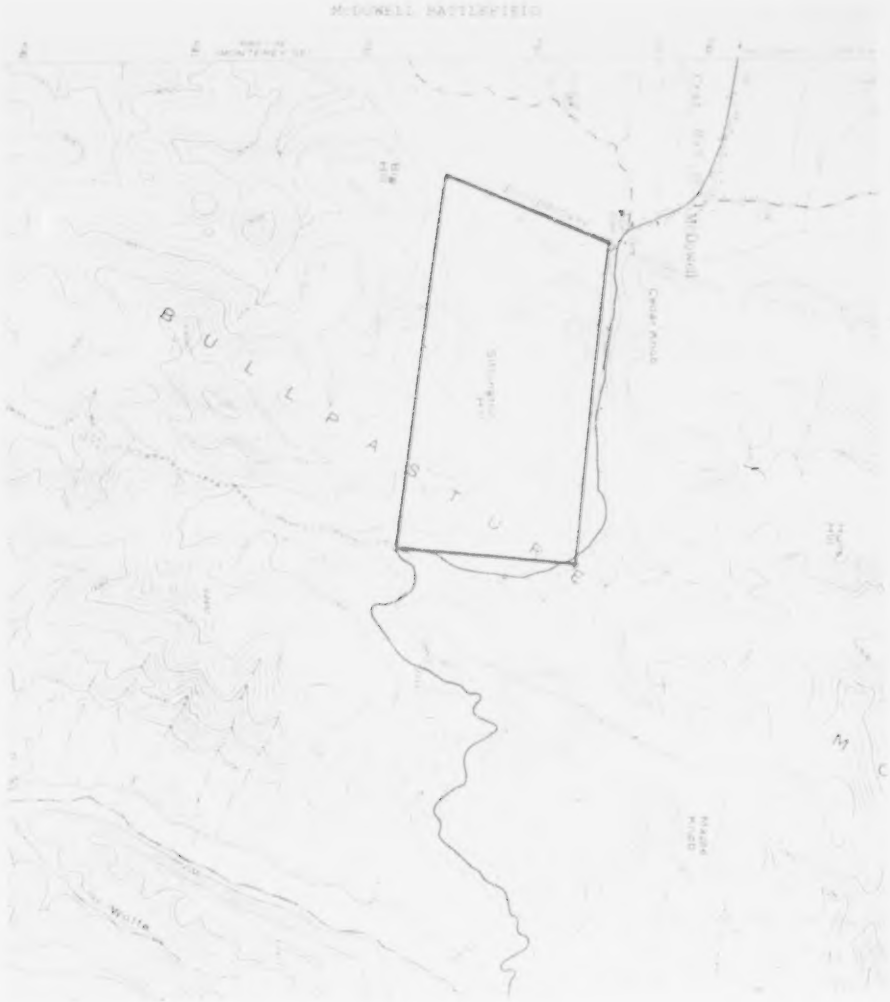
Tom's Brook Battlefield—October 9, 1864

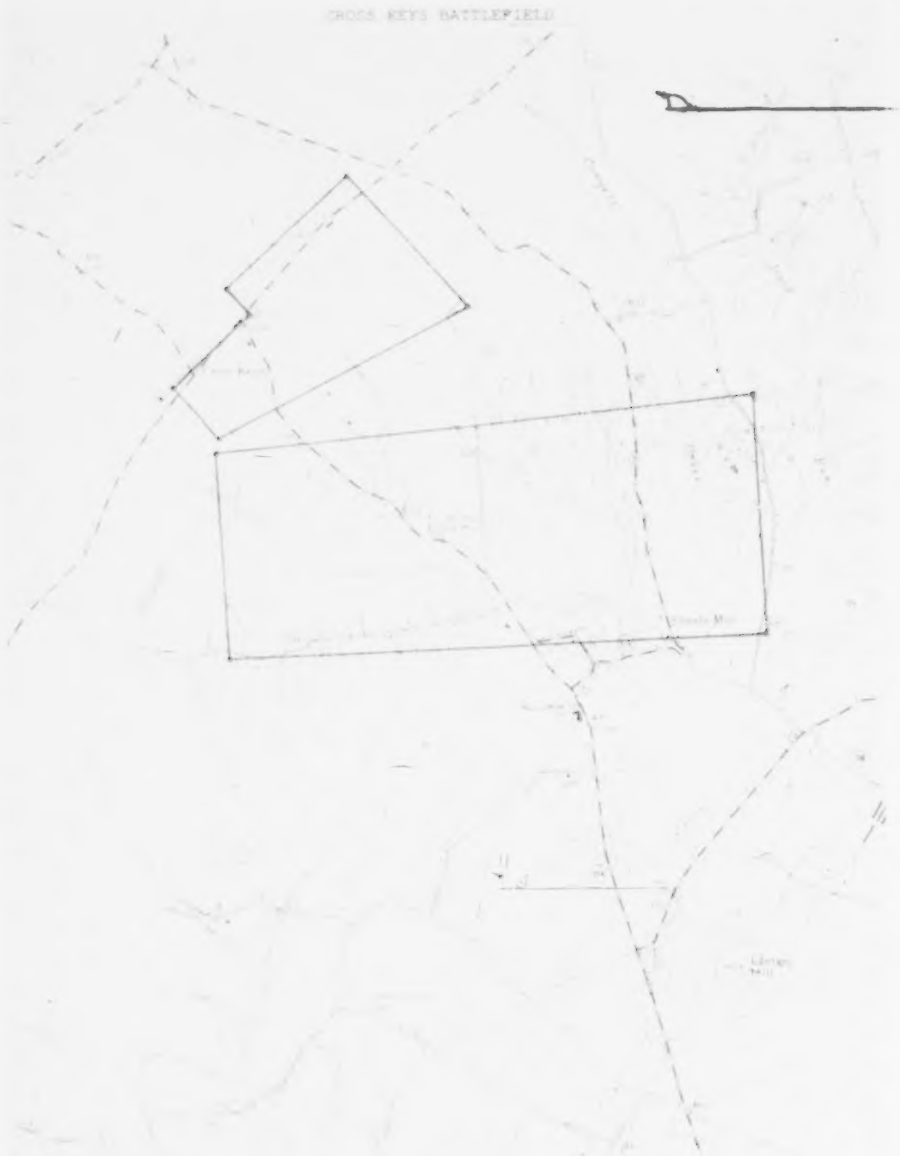
Acreage within Green outer-limits boundary: 1170
Acreage proposed for preservation acquisition: 400
Acreage owned by preservation groups: O
Approximate cost of preservation acreage: $600,000
USGS Topographic quadrangle: Toms Brook (shares that quadrangle with the Battle of Fisher's Hill, which has a separate cover sheet, q.v.)

Cedar Creek Battlefield—October 19, 1864

Acreage within Green outer-limits boundary: 2510
Acreage proposed for preservation acquisition: 1100
Acreage owned by preservation groups: 350
Approximate cost of preservation acreage: $3,000,000
USGS topographic quadrangles: Strasburg and Middletown

KERNSTOWN BATTLEFIELD

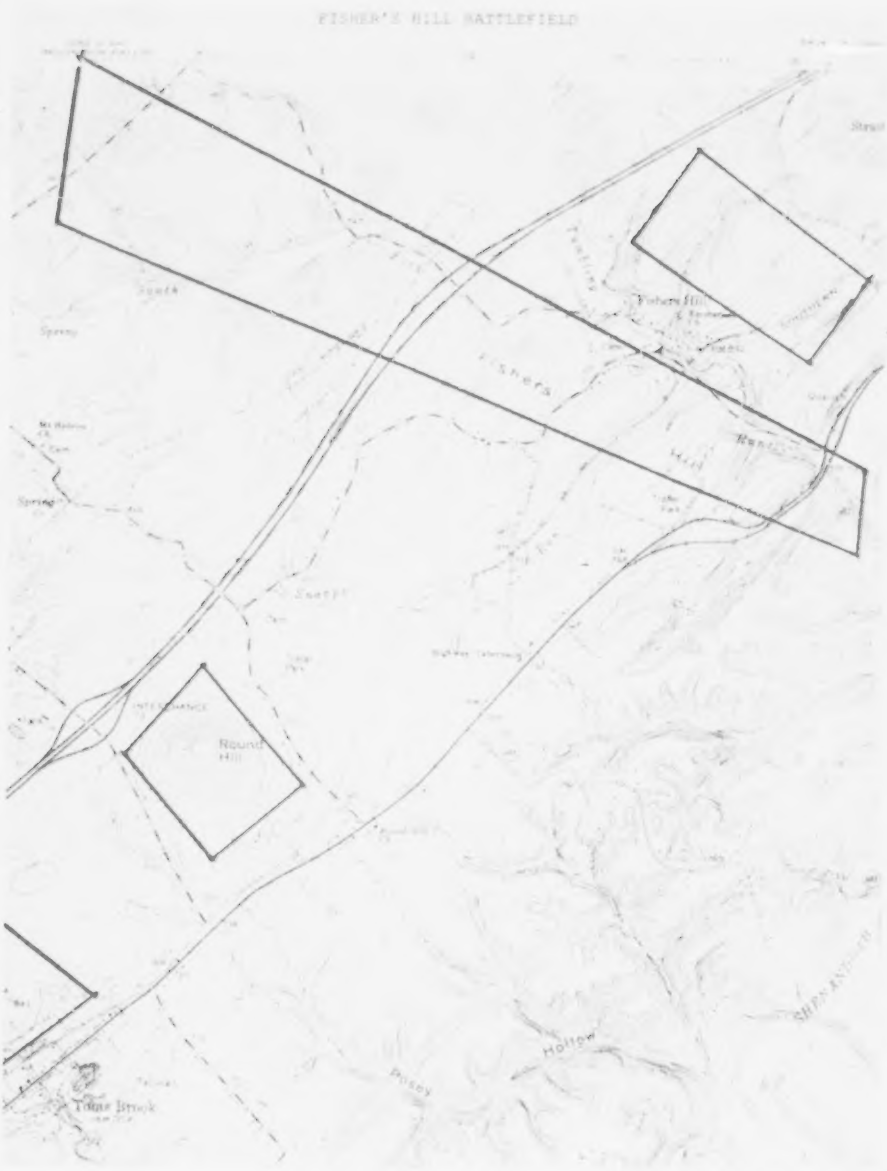

McDOWELL BATTLEFIELD
BULLPASTURE


CROSS KEYS BATTLEFIELD

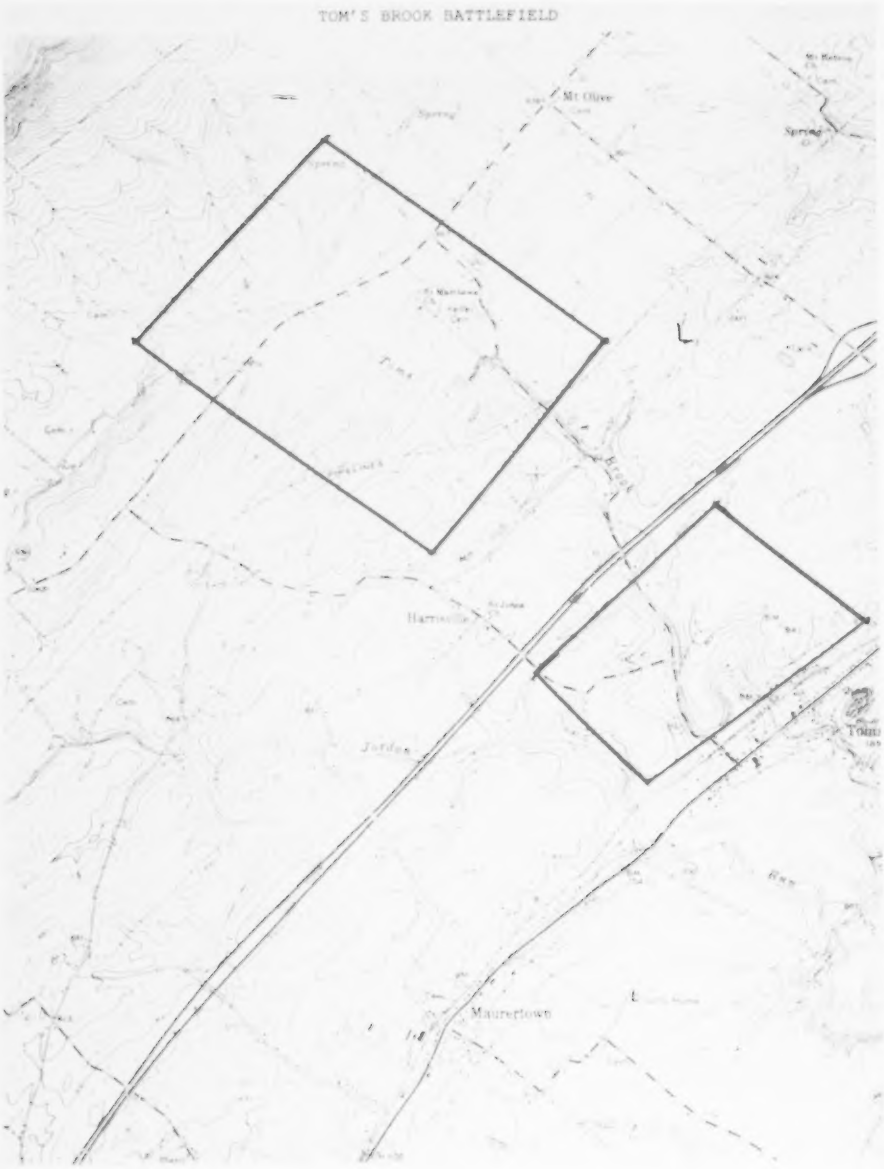
PORT REPUBLIC BATTLEFIELD

PIEDMONT BATTLEFIELD

THIRD WINCHESTER BATTLEFIELD

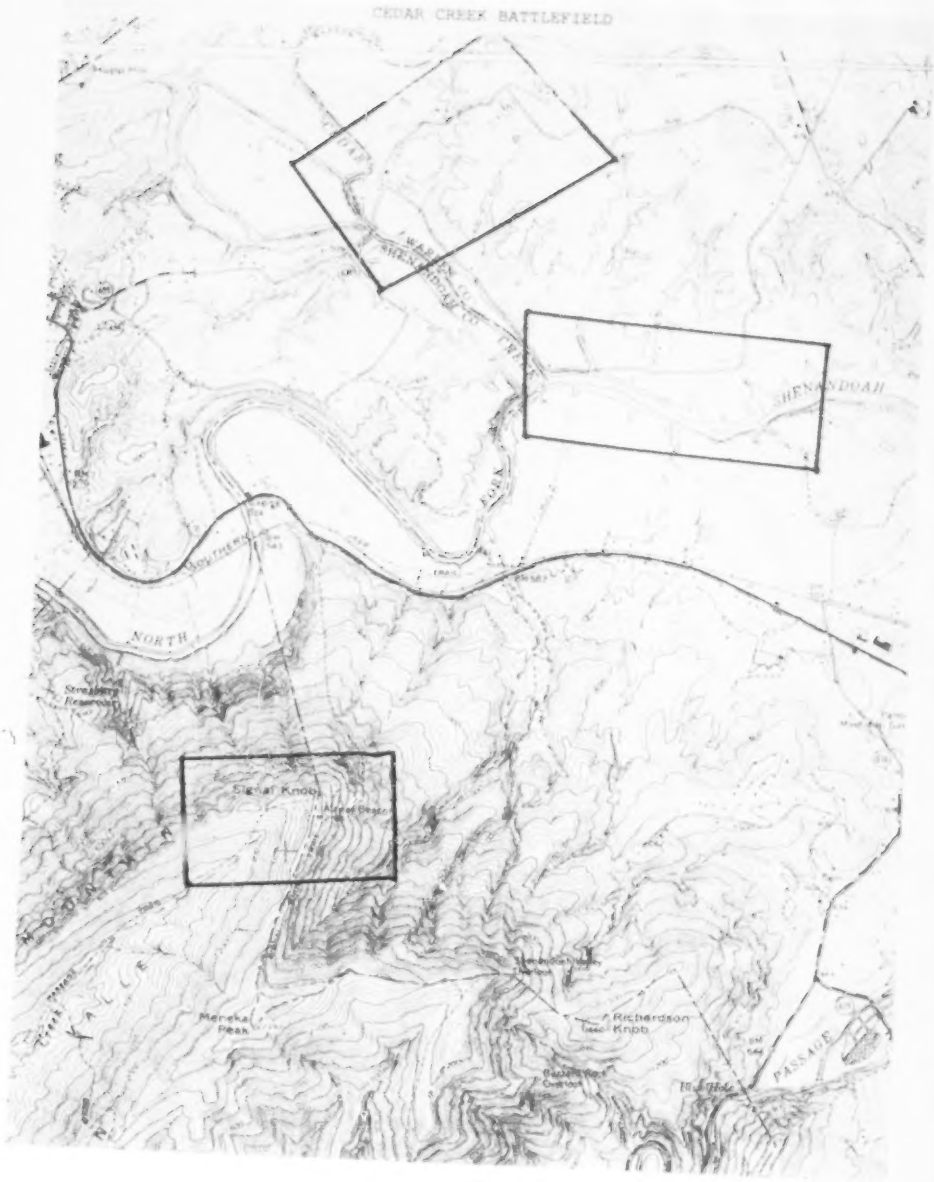

FISHER'S HILL BATTLEFIELD
Fishers
Round Hill
Hollow

TOM'S BROOK BATTLEFIELD



CEDAR CREEK BATTLEFIELD

CEDAR CREEK BATTLEFIELD
CEDAR
CREEK
Middletown
Meadow Mills


CEDAR CREEK BATTLEFIELD
SHENANDOAH
NORTH
Signal Knob
Meroka Peak
Richardson Knob
PASSAGE

Senator BUMPERS. Thank you very much.

As you know, you are preaching to the saved, so I have no questions for you. I thank you both very much for being with us today.

Thank you very much.

Senator BUMPERS. Our last panel is Mr. Hans Neuhauser, Vice President for Education and Coastal Affairs of the Georgia Conservancy; Mr. Joe Hopkins, Folkston, GA; and Mr. Hulet Hornbeck, Heritage Trails Fund, Concord, CA.

Gentlemen, if you will please take your seats by your names.

Mr. Neuhauser, your name is first on my list, so please proceed.

STATEMENT OF HANS NEUHAUSER, VICE PRESIDENT FOR EDUCATION AND COASTAL AFFAIRS, THE GEORGIA CONSERVANCY

Mr. NEUHAUSER. Thank you, Mr. Chairman. I am Hans Neuhauser, Vice President of Education and Coastal Affairs for the Georgia Conservancy.

The Georgia Conservancy is pleased to testify today in support of the legislation to study the St. Marys River for possible inclusion in the National Wild and Scenic Rivers System. The St. Marys is one of the Nation's outstanding free-flowing rivers. We are confident that the study will conclude that the river offers outstandingly remarkable scenic, recreational and fish and wildlife values, thus qualifying it for inclusion in the national system.

Seeking to secure the future of the St. Marys River, the Georgia Conservancy would like to recommend that:

One, the legislation should pass.

Two, the Congress should make it clear that the study should be a vehicle for the consideration of the future of the river.

Three, that the Congress should direct the National Park Service to give equal weight to the Wild and Scenic River option as well as to other options, including cooperative management by Georgia and Florida, local land use regulation and private initiatives.

And four, the National Park Service should help local interests address the question of what the future of the river should be. In this sense, the study should be nontraditional.

Thank you for the opportunity to testify. I would be pleased to answer any questions you might have.

[The prepared statement of Mr. Neuhauser follows:]

PREPARED STATEMENT OF HANS NEUHAUSER, VICE PRESIDENT FOR EDUCATION AND COASTAL AFFAIRS, THE GEORGIA CONSERVANCY

I am Hans Neuhauser, Vice President for Education and Coastal Affairs for The Georgia Conservancy. I am testifying today on behalf of The Georgia Conservancy, an independent citizens' environmental advocacy organization with more than 7,000 members from around the State. The Georgia Conservancy seeks to protect the quality of Georgia's environment and to encourage wise use of the State's natural resources. In achieving these goals, the organization also considers the need to find a balance between the needs of the State's economy, the social and cultural needs of its people, and the needs of its vital natural systems.

The Georgia Conservancy is pleased to testify today in support of the legislation to amend the Wild and Scenic Rivers Act to study the eligibility of the St. Marys River in Georgia and Florida for potential addition to the wild and scenic rivers system. We greatly appreciate the leadership of Senator Fowler, Senator Nunn, Senator Graham and Senator Mack in introducing this legislation and working diligently for its passage.

The St. Marys River is one of the Nation's outstanding free-flowing rivers. The Georgia Natural Areas Council (1971) described the river, emphasizing its potential

for human use: "rising on the eastern edge of the Okefenokee, the Saint Marys is one of Georgia's most beautiful and most tortuous rivers, covering only 40 linear miles in its 120 miles of winding. Black water, white sandbars, and near-wild surroundings make it an ideal boating and fishing stream." The National Park Service's (1982) Nationwide Rivers Inventory described the river as "an attractive, clear, subtropical swamp river with varied and colorful flora and white sandbars." The Georgia Department of Natural Resources' "Environmental Corridor Study" noted: "with very few crossings, excellent water quality, and natural beauty, the St. Marys corridor is unusual in its environmental conditions." The river and its adjacent bottomland hardwood swamps are among the highest producers of organic materials of southeastern ecosystems, providing habitat for a rich variety of species, including some, such as the shortnosed sturgeon, the West Indian manatee (for which the St. Marys is "critical habitat"), the red-cockaded woodpecker and the bald eagle, that are in danger of extinction. The river has other values as well, including controling floods, enhancing water quality, providing timber resources and contributing to the stability of the microclimate. The Georgia Conservancy is confident that the study of the St. Marys will reach the conclusion that the river offers outstandingly remarkable scenic, recreational and fish and wildlife values. The river will, in our judgment, qualify for inclusion as either a "scenic" or "recreational" river; there may even be stretches that qualify as "wild" (as defined by the Wild and Scenic Rivers Act)

The human population in the St. Marys River basin is growing rapidly. Much of this population growth is due to the effects of the construction and operation of the U.S. Naval Submarine Base at Kings Bay, Georgia. By way of illustration, Camden County, Georgia, has grown from 11,334 people in 1970 to 13,371 in 1980 to 17,648 in 1988; the population in 1993 is estimated to be 29,973. Population density is expected to increase from 17.4 persons per square mile in 1970 to 46.0 in 1993. While community leaders have been actively engaged in planning to accommodate this rapid growth, the focus of attention has been on providing support infrastructure such as roads, schools and fire and police protection. The provision of open space for recreation, scenic vistas, water quality, wildlife and other purposes has been given very little attention to date. The opportunity to protect open space is being reduced day by day. If we fail to take action, soon there will only be remnants, isolated pieces of landscape with only a modicum of value remaining.

The proposal to study the St. Marys River for possible inclusion in the National Wild and Scenic River System is, thus, a timely one. In fact, this may be the last opportunity to look at the river as a whole, naturally-functioning ecosystem, and to craft a long-range conservation and management plan for the river.

We would like to make several specific recommendations regarding the St. Marys legislation:

(1) The legislation introduced by Senator Fowler and his colleagues authorizing the study of the St. Marys River for possible inclusion in the National Wild and Scenic River System should be passed.

(2) The Congress should make it very clear to the National Park Service, the States of Florida and Georgia, local governments, landowners and interested parties that the study should be viewed as a vehicle for the consideration of the future of the river. If the National Park Service conducts the study in the same way that they conducted the studies of the nearby Suwannee and Ogeechee Rivers, the results will very likely be the same: the river qualifies for inclusion but because of local opposition, State indifference and Federal impoverishment, nothing will be done.

(3) The National Park Service should be directed to give equal weight in its study to the wild and scenic option and to other options. The other options include (a) cooperative management of water quality, recreational facilities and other resources by the States of Florida and Georgia, (b) local land-use regulation (e.g., zoning) that is based on comprehensive plans that are consistent in their treatment of the river and its borders and (c) private initiative such as the use of conservation easements and the modification of timber management and harvesting techniques so that they are less intrusive in the river's scenery and quality.

(4) The National Park Service should be directed to study the St. Marys to see if it qualifies for inclusion in the system. The Service should then help local interests address the question of what the future of the river should be.

We have before us a once-in-a-lifetime opportunity to determine the future of the St. Marys River: once in our lifetime, and perhaps once-in-the-lifetime of the river itself. If we fail, the river's special qualities will gradually degrade to the point of irreversibility. We can save one of America's last remaining river treasures. But lets

not misuse what might be our last chance by studying the river in the traditional manner.

Senator BUMPERS. Mr. Neuhauser, anybody who can make that sort of testimony ought to run for something.

Mr. Hopkins.

STATEMENT OF JOE HOPKINS, FOLKSTON, GA

Mr. HOPKINS. Mr. Chairman, my name is Joe Hopkins, and I appreciate the courtesy of being allowed to appear before this subcommittee on behalf of myself and other landowners in the area whose future is under discussion here today.

I know I have only 5 minutes and would like to take the time to tell you a little bit about myself, the people who live on the river, why we are concerned about this study and to offer a suggestion of a better way to get at this particular problem.

I have lived in Charlton County all of my life, and I grew up on the St. Marys River. My family has owned land on the St. Marys River for over 80 years, and my heritage in Charlton in Camden County goes back for five generations. There are many landowners in Charlton and Camden County who have owned property along this river for over 150 years.

Mr. Chairman, we are not a group of developers, nor do I represent a group of developers. This may sound a little corny, but we genuine love this land, and we love this river. It is part of our heritage. I have hunted and fished in this part of the country all my life, and my family has run a turpentine and timber management business there for 81 years. Just so you do not get the idea that I am some sort of large timber or paper company, we have four employees, counting myself, and have a secretary that only works 3 days a week.

I do not deny that industry in the area opposes this study. They do; but I am not here speaking for them. I am speaking for myself, my family and the people that I grew up with. I would like to include for the record letters written by some people who feel the same as I. They have been attached to my written testimony.*

I want to be clear about why I am here. I am opposed to this study, and everyone I have talked to up and down the river is also opposed to the study. I am not saying there are not some people who live down there who are in favor of it because I have not talked to everyone, but I am saying that I have not talked to anyone who wants the study.

Mr. Chairman, I know it is probably hard for people in Washington to understand how we could be opposed to a study. I know there are a lot of them done up here, and some of them accomplish worthwhile things. We are opposed, and I would like to tell you why.

In the first place, we do not think it is necessary. The land has been there for hundreds of years and is unspoiled. To be honest, that is not entirely because we are all a bunch of good guys. There is very little potential for development along this river.

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* The letters appear in the appendix.

I own approximately 10 miles of river frontage, and most of the time it is underwater. Sometimes I can walk across this riverfront property and only get my boots muddy and wet; sometimes I have to take a boat.

The St. Marys River has a relatively large flood plane, and with any substantial rain it floods the land adjacent to the river.

The maximum potential for development of my property would be that I could possibly put a small dock on it or I might be able to raise some type of structure to get away from the mosquitoes when I am fishing down there if I set it up on poles 10 to 15 feet high so that the water will not run through it. This is about all I can do because I cannot put any plumbing in or a septic tank because of the State and local laws prohibiting that not only from a legal standpoint but a practical standpoint as the system would not perk.

I am sure you may be thinking why should we be opposed to limiting development if there is not going to be any. As I understand this study, a group will be collected to sit down and inventory the river to see what we have and then come up with a formal set of restrictions to keep it the way it is. We already think we have a pretty good idea of what we have, and we think we have done a pretty good job of keeping it the way it is.

If you decide that it is really necessary to put something formal in place to make sure that it stays that way, then I think we are the people to do it. I do not want the Federal Government sitting at the table with the power to condemn my land if they do not like the answers I come up with.

I personally already in my lifetime, Mr. Chairman, have sat at a table with the Department of the Interior people in the process of having some land that I own condemned. I did not find it a very popular place to be, and I do not want to run the risk of being there again.

With all due respect, sir, we have been good stewards of this land for over 100 years. It seems to me that if anyone has the right to sit down and decide how it should be managed, we have earned the chance to do that.

I already have commitment from county officials in Camden and Charlton Counties, which are the two Georgia counties that adjoin this river. I would also state that there are representatives from both county governments here today that support the position that I am giving to this committee.

I also have a State representative who represents these two counties, and he is also here in support of the position that I have put forth to this committee.

We would like to ask this committee to give us 90 days to put together a study committee of our own of a working group of people who live down there and within 2 years to come back to this committee with a report as to what we think should be done and handle the situation locally. We will have regular meetings to which all of your offices would be invited and which would be open to the public. If you do not think our work product is what is needed, then proceed, but give us the chance first.

In closing, I would like to say that I would certainly love to have you, any of your staff, or any of this committee or subcommittee to come to the St. Marys River as my guest, and I will be glad to take

you up and down any part of the river you would like and show you why we feel as deeply as we do about this river.

That is all the remarks I have, and I will be glad to answer any questions.

Senator BUMPERS. Thank you very much, Mr. Hopkins.

Mr. Hornbeck.

STATEMENT OF HULET HORNBECK, HERITAGE TRAILS FUND

Mr. HORNBECK. I guess I am the last one today, Mr. Chairman. Interestingly enough, the project that I am to speak on is also immensely historical and part of our cultural heritage. That is the De Anza Trail as proposed by the study of the National Park Service. This study had been directed by you about 7 years ago.

The trail is some 1,200 miles, and it runs from the State of Sonora, Mexico to the area of San Francisco in the East Bay area. It is very difficult to conceive that 200 years ago there was a European cultural involvement on the West Coast. As we heard today, the Civil War, the Revolutionary War, all the activities of Europe in this country were not, however, directed solely to the East Coast. California did experience 200 years ago a real movement of people and settlement. That is what this trail is about, and it is a declaration by the Federal Government that the trail has value today for educational and environmental purposes.

That actually is my testimony. I have given you the written part of it, and it is supported throughout the states by citizens. There does not seem to be any opposition of those who are knowledgeable of it. It certainly has been supported by all the local governmental agencies, including the governors of Arizona and California.

It should not be a particular burden financially because much of the old trail runs through what is now publicly-owned land, some military bases, some State parks, adjacent to many of the regional parks. There are interpretive employees of the State and local parks, and they can just as well take on one more burden, which is to talk about how the state was originally colonized by these Europeans, how they dealt with the history.

The record that was produced by the de Anza party was written up in seven volumes by a Professor at the University of California, Berkeley, Bolton, so that the story is replete with marvelous facts.

In Contra Costa and Alameda Counties you can today determine within a few hundred yards where this trail and where these people went.

[The prepared statement of Mr. Hornbeck follows:]

EL VIAJE DE JUAN BAUTISTA DE ANZA
Y LA FUNDACION DE SAN FRANCISCO
1775-1776
SAN FRANCISCO
SAN CARLOS
SAN ANTONIO
SAN LUIS OBISPO
SAN GABRIEL
RIO COLORADO
YUMA
NOGALES
OCEANO
PACIFICO
GOLFO DE CALIFORNIA
HORCASITAS
DESDE MEXICO

El Comité Organizador
del Bicentenario de los Estados Unidos en
México
tiene el placer de invitarle
a la ceremonia conmemorativa de la
Expedición de
Juan Bautista de Anza
1774–1776
en la cual se fundó la ciudad de
San Francisco, California.
La ceremonia se celebrará en
el zócalo, de la ciudad de México
el día 17 de agosto de 1975 a las 11:00 horas.

PREPARED STATEMENT OF HULET C. HORNBECK, HERITAGE TRAILS FUND

The dramatic Historical and Recreational potentials of the De Anza National Historic Trail are enhanced by the good International relations it engenders. This is vividly illustrated by the cover of this testimony.

Reproduced is the cover and program that was produced by the Mexican Government and the United States State Department on the occasion of start of the Expedition's Reenactment. A project of the American Revolution Bicentennial Commission as well as that of California and Arizona.

The Zocalo before the Presidential Palace was the setting for the magnificent ceremony graced by numerous officials including the Secretary-General of the Republic of Mexico.

The affair was covered by Mexican National Television.

Included herewith besides our testimony, is the Chronicle of the Reenactment and the Historical Handbook of the Expedition.

Mr. Chairman and Committee Members, I am testifying this morning as an advisor and consultant to the Heritage Trails Fund of Walnut Creek, California.

LEGISLATION

In 1983, you directed the National Park Service to evaluate the national significance of legislatively identifying the de Anza exploration and settlement efforts of 1775 and 1776 in traversing 1200 miles of the Pacific coast area from what is now the State of Sonora, Mexico to the Bay of San Francisco.

That study comprising several years, 14 workshops and 7 public hearings affirmed that this trek was of great historic value and did qualify for National Historic Trail designation.

THE TREK

De Anza maintained a detailed log as did his historian, Padre Pedro Font, O.F.M. These schooled observers kept minute records of the topography, flora, fauna, weather and indigenous life of unparalled quality. In the early 1930's, Professor Herbert Bolton of the University of California amassed a 5 volume treatise of the reconnaissance of de Anza.

HISTORIC SIGNIFICANCE

The citizens of the U.S. generally do not know of the European activity along the Pacific coast at the time the Atlantic seaboard of North America was involved in a revolutionary war. Nor do we understand the great influence that activity had on the shaping of the United States of America and on life today.

CONTRA COSTA AND ALAMEDA COUNTIES

Typifying the detail, accuracy, and topographical description of the journey's record is that of its passage through what is now Alameda and Contra Costa counties of the East Bay area. Hills that now form Regional Parks—(Coyote Hills Regional Park, Miller/Knox Regional Shoreline, Wildcat Canyon Regional Park) and a Federal park that I will refer to in some detail are readily identified from that treatise. The route included what is now the Golden Gate National Recreation Area and the Presidio.

Your efforts have just contributed to the successful Federal appropriation of 2 million dollars for additional land acquisition for the John Muir National Historic Site in Contra Costa County. Careful review discloses that the de Anza exploration would in Contra Costa County traverse very close to that National Site and the lands intended to be acquired with this 2 million dollars.

The U.S. Corps of Engineers, 3 months ago, uncovered several perfectly preserved burial sites with the burial artifacts along San Pablo Creek in Richmond within the immediate vicinity of where the de Anza chroniclers described a large indigenous village. This bill deals with living history.

SUPPORT

The National Park Service Study has several pages of public, private, and governmental support for the project. The project includes the following additional supporters:

Honorable Bruce Babbitt, Ex-Governor, State of Arizona;

Arizona House of Representatives;

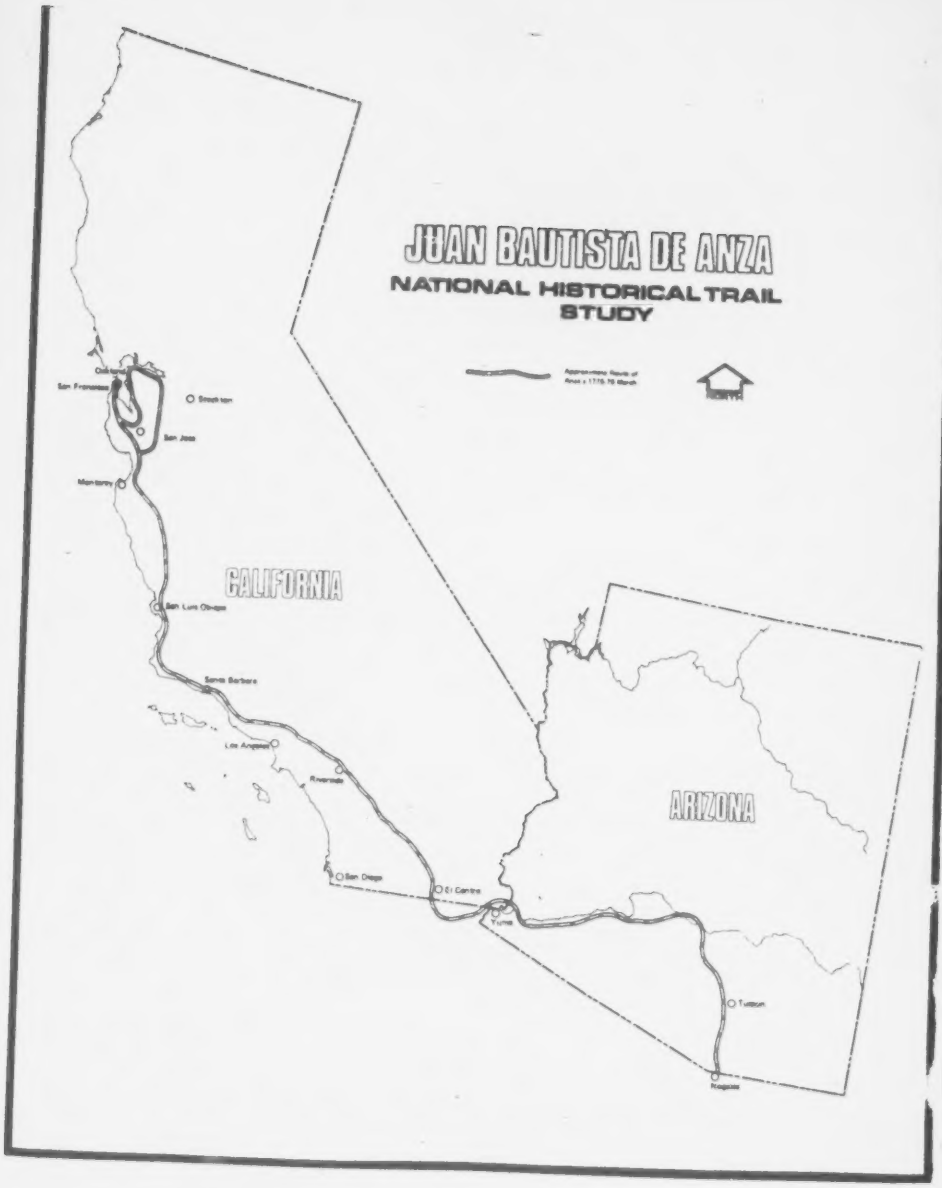
Arizona State Parks;
Honorable Mayor Bradley, Los Angeles;
Honorable Diane Feinstein, Ex-Mayor of San Francisco;
Board of Supervisors-County of Contra Costa, California;
Board of Supervisors-County of Alameda, California;
San Diego Trails Council;
East Bay Regional Park District;
East Bay Area Trails Council;
California Recreational Trails Committee;
The Honorable George Deukmejian;
The Honorable Gordon Van Vleck, Secretary of Resources, State of California and Ex-President of California and the National Cattlemen's Association.

CONCLUSION

The recognition of this expedition made possible by the passage of this bill will significantly enhance the understanding of our history and culture through the interpretative programs of the Federal, State, regional and local governmental park authorities as the trail passes through or near their lands.

Don't be concerned that no funds accompany this bill nor that there are other historical trail designations outstanding and unfunded.

The first step is before you today. Say it is important. Agencies will administer, sign and interpret. You are not precluding land grants, gifts, exchanges or purchases. Priority will be had; and the trail and its explorers and colonizers will be there to stimulate and guide our future generations.


JUAN BAUTISTA DE ANZA
NATIONAL HISTORICAL TRAIL
STUDY
CALIFORNIA
ARIZONA
San Francisco
Stockton
San Jose
Monterey
San Luis Obispo
Santa Barbara
Los Angeles
Riverside
San Diego
El Centro
Yuma
Tucson

CONMEMORACION
DEL
BICENTENARIO
DE LA
EXPEDICION DE JUAN BAUTISTA DE ANZA
1774-1776

PROGRAMA

Domingo, 17 de agosto, 1975 **11:00 Horas**

Plaza del Zócalo

*

Presentación de los Distinguidos Invitados

Saludos del Regente Joseph Alioto D. de la Ciudad de San Francisco, California para el Regente Octavio Sentiés Gómez de la Ciudad de México. Leídos por el Sr. George Gardinet, Representante del Regente Alioto

Palabras del Sr. Robert M. Brandin
Ministro Consejero de la Embajada de los Estados Unidos en México

Palabras del Dr. Octavio A. Hernández
Secretario General del Gobierno de México

Entrega de la Réplica de los Documentos
del
Decreto del Virrey Antonio María de Bucareli

Música por la Banda de Música de la Ciudad de México

Se inicia el Desfile desde el Zócalo al Bosque de Chapultepec

*

INVITADOS

Asociaciones de Charros Mexicanos

Descendientes de los Fundadores de la Ciudad de San Francisco, California

Personalidades de los Estados de California y Arizona

Senator BUMPERS. Mr. Hornbeck, have the Mexicans done anything to preserve that end of the trail?

Mr. HORNBECK. At the bicentennial of this country in 1976 a group of Californians and others went to Mexico City. They were dealt with marvelously by Mexico, and they covered the entire route over a period of about 9 months from Sonora, Mexico and on up through San Diego outside of Los Angeles, the Santa Monica Mountains. This is a Federal site now, as you know, the Santa Monica National Recreational Area, and on up through Santa Barbara and into the Bay Area and then looping around the Bay Area to see if they could find a point to cross the Carquines Straits, the Sacramento or the San Joaquin Rivers and then back to the area of Monterey.

So in response to your question, there has been considerable interest by Mexico as well.

Senator BUMPERS. What was De Anza doing? Why was he making this trek?

Mr. HORNBECK. He was a second or third generation frontier soldier out of Spain but stationed in this part of the Western Hemisphere, and in 1774, 2 years before, he had taken a group of around 20 soldiers north and determined that it was an area that should be colonized by the Europeans, that there were reasons for defense and food supply. Several mission stations by then had been set up including one in Monterey. They were planning to set one up in San Francisco, and they thought they would need a defense point which then became the Presidio.

So he went to Mexico City, and his ideas were so accepted that they promoted him from captain to lieutenant colonel, sent him back to Hermaseo with the authority to bring in about 300 or 400 participants in this colonization. These were soldiers with their families, some recruits with their families, a couple bachelors and some straight-out soldiers.

With that as a group, he repeated the route that he had taken 2 years before. It was so successful that they had three babies en route. They had but one death, which was pretty impressive because they were crossing some pretty arid areas, particularly in Arizona.

The group that arrived in Monterey eventually colonized about 2 years later the Presidio, and they spent the balance of their life with their families in San Francisco. The comments were made that it was an almost overwhelming thing that when this group launched out they knew they were leaving their homelands and their parents forever.

For some reason in our history, this feature of the West Coast has really not been developed.

Senator BUMPERS. Well, you heard the Park Service state that they were very much in favor of this proposal.

Mr. HORNBECK. Yes, we heard that. Yes, sir.

Senator BUMPERS. So that is on your side.

Mr. HORNBECK. That is one we made this afternoon.

Senator BUMPERS. Mr. Hopkins, how long is the St. Marys River?

Mr. HOPKINS. As I understand, it is approximately 120 miles.

Senator BUMPERS. Does this bill cover a study for the entire river?

Mr. HOPKINS. It covers approximately 115 miles of it to where it joins Bell's Creek.

Senator BUMPERS. Bell's Creek?

Mr. HOPKINS. Bell's River, Bell's Creek. That is my understanding of it in the Senate.

The original House resolution, I think, included the entire river.

Senator BUMPERS. How big is Folkston?

Mr. HOPKINS. We have about 2,900 people.

Senator BUMPERS. This tip of Georgia that dips down into Florida there, from this map it looks like, together with the Okefenokee National Wildlife Refuge, that is all swampland. Is that the reason it is not settled?

Mr. HOPKINS. A good portion of it is. The Federal Government owns in excess of 190,000 acres in our county already in the Okefenokee National Wildlife Refuge.

Senator BUMPERS. What county is that?

Mr. HOPKINS. That is Charlton County. That is the county that makes the little loop into Florida down there. That is my home county.

Senator BUMPERS. Charlton?

Mr. HOPKINS. Yes, sir. We are a peninsula surrounded by Florida.

Senator BUMPERS. I see there is a Stephen C. Foster State Park there.

Mr. HOPKINS. Yes, sir. That is also in Charlton County.

Senator BUMPERS. That is a strange thing. It looks to me like Ware County is just a little tip there. Is it true that is where the two parts of Ware County join?

Mr. HOPKINS. Yes, sir. They have a little narrow strip that connects them.

Senator BUMPERS. What is the historical reason for that?

Mr. HOPKINS. I could only guess, Mr. Chairman, and assume that some surveyor may have gotten lost trying to figure out where the county lines were. I really do not know. It is a wilderness area back in there. I really do not know why it is there. It should have been part of Charlton County because we have Ware County north and south of us. It is sort of unusual.

Senator BUMPERS. That is the most amazing thing I believe I ever saw in county lines.

Mr. HOPKINS. It is unusual.

Senator BUMPERS. It looks like the south part of Ware County is totally uninhabited. Is it?

Mr. HOPKINS. It is. To my knowledge, no one lives down there.

Senator BUMPERS. That is a big piece of ground with no one in it, is it not?

Mr. HOPKINS. Yes, sir.

Senator BUMPERS. Is it all swamp?

Mr. HOPKINS. Yes, sir.

Senator BUMPERS. Describe the St. Marys for me just south of Folkston there. How wide and how deep is it?

Mr. HOPKINS. When you get just south of Folkston, when you get to an area called Traders Hill, which is 2 or 3 miles south of Folkston, from that point on south the river becomes navigable with

good water, and at times it is not navigable because it is so shallow.

When you get on down about where the Okefenokee National Wildlife Refuge entrance road comes off, right off from that area there is an area known as Cal Ford on the river, and from there on during low water you have to pull a boat in a lot of areas if you try to go in there. It is a nonnavigable stream from there on.

Senator BUMPERS. So it gets wider and deeper as it heads for the Atlantic; is that right?

Mr. HOPKINS. Yes, sir. From Traders Hill on you can run a boat anytime. Even in low water you can run a boat with no problem, which would be just south of Folkston.

Senator BUMPERS. About how wide is the river there south of Folkston?

Mr. HOPKINS. At Traders Hill it would be approximately, I would say, 40 to 50 yards wide to 75 yards wide, but it immediately narrows there are Traders Hill.

Now on our property bank to bank would be 50 to 75 yards wide, but the river is not that wide because it sandbars out, and you have just the little channel that works its way through.

Senator BUMPERS. You own 10 miles on that river?

Mr. HOPKINS. Approximately 10 miles.

Senator BUMPERS. How much land do you own, Mr. Hopkins?

Mr. HOPKINS. It is a family-owned corporation, and altogether in Charlton County and Nassau County it is approximately 45,000 acres. Now a portion of our land is in the Okefenokee Swamp, so it is not usable, but we manage to keep it.

Senator BUMPERS. What do you raise on the rest of it?

Mr. HOPKINS. Timber.

Senator BUMPERS. Timber?

Mr. HOPKINS. Yes, sir.

Senator BUMPERS. Do you have your own mill?

Mr. HOPKINS. No, sir. We just own the land.

Senator BUMPERS. Do you log it?

Mr. HOPKINS. No, sir, we do not log it. We own it and reforest it. We have a reforestation crew, and we maintain our own roads but we contract all the logging and all with another company.

Senator BUMPERS. Is your objection to the study or designating this river as a wild and scenic river just that you do not want the Federal Government messing around with it?

Mr. HOPKINS. To be quite honest, Mr. Chairman, that is a portion of my objection. We own land adjacent to the national wildlife refuge. I found wells on my property one time and went to them and asked them if they knew anything about it, and they told me they did, they were doing a ground water study.

I found red calcated trees banded on my property one time, and I assumed they did it. I went to them, and they told me they did. I am not allowed to go in the refuge and do things as I wish. I am sure if I was caught hunting over there, they may not have the same attitude——

Senator BUMPERS. They do not have the right to do that on your property, either.

Mr. HOPKINS. I understand, but it happens. I have sort of been walked on by being on one side, and I really do not want the risk of

it being on the other side. I have sat at the table when there was an attempt to condemn some swampland, and for some reason which I cannot tell you they backed off. We actually had met with the Department of Interior people and drawn some boundary lines, but we managed to keep our swamplands, which we do absolutely nothing with but we feel like they are ours and we have a right to keep them. We pay taxes on them, and as long as we are doing nothing to harm the integrity of the swamp over this river we think we ought to have a right to keep it and manage it ourselves.

All I want is for us to be allowed locally to do that. Give us an opportunity to put together a four-country group and make recommendations and give the county governments a chance to implement those in country ordinances. If we cannot handle it then, then it may be necessary for the Federal Government to do so.

Senator BUMPERS. Mr. Hopkins, just for a moment to be the devil's advocate, I assume you love that river?

Mr. HOPKINS. Yes, sir.

Senator BUMPERS. You have lived on it all your life.

Mr. HOPKINS. Yes, sir.

Senator BUMPERS. You do not want to see anything adverse happen to it, either.

Mr. HOPKINS. No, sir, I do not.

Senator BUMPERS. While you own 10 miles of it on one side, of course, there are 100 plus miles on the Florida side and 100 plus miles on the Georgia side. There may be people who live on both sides of the river who do not have the healthy love and respect for it that you do.

Would you agree with that?

Mr. HOPKINS. Yes, sir. I am sure there would be that possibility. That is why we would like to put together some local regulations to govern the river. Camden County has gone a long way toward this because Kings Bay has thrown them in the midst of having to do a lot of county land use and other type regulations to handle the growth they have had over there.

Our county also has begun to do some work in this area, and there are county commissioners currently working on a countywide land use ordinance now. It would be a good vehicle, I think, to include this.

Some of my property is also in Florida in Nassau County, which is just across the river.

Senator BUMPERS. If any more park supervisors or rangers or personnel get on your land without your permission, you call me, will you?

Mr. HOPKINS. I certainly will.

Senator BUMPERS. Thank you all very much for being with us today.

Mr. HOPKINS. Thank you.

[Whereupon, at 4:40 p.m. the hearing was adjourned.]

APPENDIX

Additional Material Submitted for the Record

STATE OF CONNECTICUT,
DEPARTMENT OF ENVIRONMENTAL PROTECTION,
Hartford, CT, March 26, 1990.

Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands National Parks & Forests, Committee on Energy & Natural Resources, Washington, DC.

Dear Senator Bumpers:

This letter is written to urge approval for the creation of Connecticut's first national park on the site of Weir Farm in Wilton. The State of Connecticut has already purchased all of this beautiful and historic land except for the two acres on which are sited the houses and barn. We look forward to a partnership between our Parks Department and the Federal Government, with the national agency as the lead partner.

As you probably know, Weir Farm was the gathering place for the American impressionists in their heyday. It is, therefore, one of America's most valued cultural sites. I can also attest personally to the fact that it is a delightful landscape, very typical of the best of New England. It should be preserved. For that reason, my department has put in a great deal of effort to obtain the surrounding property. I urge that this important job now be supported also by the United States Government.

Sincerely yours,

LESLIE CAROTHERS.

THE GARDEN CLUB OF AMERICA,
New York, NY, March 26, 1990.

Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks Service and Forest Service, Washington, DC.

Dear Senator Bumpers:

We wish to submit testimony in support of the Weir Farm Bill S. 2059, "To establish Weir Farm as a National Historic Site in the State of Connecticut," to be heard on March 28, 1990. We request that this letter be included in the official hearing records.

Sincerely,

PHOEBE A. DRISCOLL,
Chairman, National Affairs & Legislation Committee, The Garden Club of America.

[Letter]

The Garden Club of America supports Senate Bill S. 2059, "To establish Weir Farm as a National Historic Site in the State of Connecticut".

The purpose of The Garden Club of America is "to stimulate the love and knowledge of gardening . . . and to restore, improve and protect the quality of the environment through programs and action in the field of conservation, civic improvement and education." We feel that the preservation of Weir Farm, a site so central to the development of American impressionism, is a reflection of our purpose. Weir Farm in Branchville is perhaps the largest and best preserved example of the country retreat favored by turn-of-the-century painters. J. Alden Weir, and his guests at Weir Farm, fellow impressionists like Albert Pinkham Ryder, Child Hassam, John Twachtnan and John Singer Sargent, painted here and in so doing changed the way

Americans view their countryside. They recorded personal and intimate landscapes, their own gardens, ponds and fields, rather than wilderness or natural wonders. Over two hundred acres of Weir's landscape remain undisturbed at the site. We feel that its preservation will be most secure if brought under the protection of the National Park Service.

Two member clubs of The Garden Club of America—Ridgefield Garden Club and Stamford Garden Club, are interested in the restoration of J. Alden Weir's garden on the site, and have committed substantial financial support to that project.

It is imperative that this land, which provided inspiration to so many, must never again be threatened, but be preserved forever.

CONNECTICUT RECREATION AND PARK ASSOCIATION,
March 26, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, Energy and Natural Resources Committee, Washington, DC.

Dear Senator Bumpers,

On behalf of the Connecticut Recreation and Parks Association, I present this testimony in support of the proposal to create the Weir Farm National Park. I respectfully request that this letter be included in the official record of the hearing before the Energy and Natural Resources Committee.

The Connecticut Recreation and Parks Association is comprised of over 400 parks and recreation professionals representing state and municipal departments, therapeutic settings such as nursing homes and hospitals, college professors and students, and volunteer citizen board members.

In our efforts to provide quality leisure opportunities for the people of Connecticut, we have a great need for facilities and programs that offer the cultural and historic benefits such as those available at the Weir Farm.

The significance of this property as it relates to our society's demands is great. As we enter the 1990's and beyond, our attention has drawn towards the environment and to our quality of life.

With our youth at risk, the increase of single parent families, the aging of our society, our increasingly diverse cultural make-up, and the many threats to our environment, the challenges we face today are monumental.

As we celebrate the 25th Anniversary of the Land & Water Conservation Fund, we must look at ways to continue to provide future generations of Americans with a mechanism to assist in the preservation of our natural resources and heritage.

The Weir Farm National Park will contribute to the quality of life of families and individuals of all ages—and at such a modest cost. Our parks and open spaces are so valuable, yet so vulnerable. This investment will build a permanent legacy for our citizens.

Upon review of the National Park Service's Feasibility Study, the members of the Connecticut Recreation and Parks Association strongly support and recommend the development of Connecticut's first National Park.

Thank you for your consideration.

Respectfully submitted,

WENDY L. RUBIN, CLP,
Executive Director.

AMON CARTER MUSEUM,
Fort Worth, TX, March 26, 1990.

Hon. DALE BUMPERS,
Chairman, National Parks and Forests, Energy and Natural Resources Committee, Washington, DC.

Dear Chairman Bumpers:

I am delighted to express an enthusiastic support of the Weir Farm Heritage Trust's efforts to have the home, land, and pond of J. Alden Weir designated as a National Landmark. This area of Branchville, Connecticut, is an important site in the history of American art. J. Alden Weir, a magnetic personality, attracted a large circle of friends and admirers to Branchville—among them Albert Pinkham Ryder, Childe Hassam, Theodore Robinson, and John H. Twachtman—and once in Branchville these artists selected views of its landscape as the subject of their paintings. Examples of these subjects abound in our major museums—the Metropolitan, the Smithsonian, the Phillips collection, even Yale University, to name but a few.

Moreover, Branchville represents an artistic and social phenomenon of the late nineteenth century—the artist's country retreat. Like Chase at Shinnecock or Twachtman at painted at Branchville at a time when painting outdoors, in sunlight, was a vital artistic issue. In their views of Branchville, Weir and his associates applied the principle of French plein air painting to American subjects. Here they created the individual styles that made any important contribution to the development of American Impressionism. Branchville was thus more than a place to work and live, it inspired creativity.

Weir died in 1919, but his milieu still exists. Branchville and its appearance, as recorded by this artist and his friends will be preserved forever in our nation's museums. The fate of Branchville itself, with all its beauty, natural and man-made, remains undecided. I wholeheartedly support any effort to save the place that so inspired a generation of artists.

Please make my letter a part of the official hearing record on the status of the Weir farm.

Sincerely,

DOREEN BOLGER,
Curator of Paintings and Sculpture.

THE JUNIOR LEAGUE OF STAMFORD-NORWALK, INC.,
Darien, CT, March 27, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, Energy and Natural Resources Committee, Washington, DC.

Dear Senator Bumpers:

On behalf of the Junior League of Stamford-Norwalk, Inc. I wish to submit testimony in support of S. 2050. Furthermore, I wish to request that the entire text of the enclosed letter be included in the official hearing record on S. 2050: An Act to Establish the Weir Farm Historic Site in the State of Connecticut.

Thank you immensely.

Sincerely yours,

KRISTEN FAIREY MAYER, *Chair,*
Public Affairs Committees of the Junior League of Stamford-Norwalk.

[Letter]

Dear Mr. Chairman and Members of the Committee:

On behalf of the Junior League of Stamford-Norwalk, Inc. I request that the following testimony be included as part of the official hearing record.

The Junior League of Stamford-Norwalk, Inc. (which includes the towns of Ridgefield and Wilton), supports S. 2059: "An Act to Establish the Weir Farm Historic Site in the State of Connecticut" in its entirety as presented by Senator Lieberman on February 5, 1990. The Junior League of Stamford-Norwalk supports this legislation based on our mission, our history of involvement in thematically similar projects, our public stances on enrichment programs and the environment, and our involvement in Wilton and Ridgefield through our membership from and service to those communities. Additionally, we find ourselves allied in this support with a diverse coalition of national and local organizations, the State of Connecticut, the Townships and residents of Ridgefield and Wilton, the family and neighbors of Weir Farm, and the artistic and educational communities.

First, the findings and purposes of S. 2059 (as per Section 1 of the bill and as stated in the Weir Farm Suitability/Feasibility Study prepared by the National Park Service, February, 1990) further the mission of the Junior League which is to promote voluntarism and to improve the community through the action and leadership of trained volunteers.

The Weir Farm Historic Site will improve the community in both a local and national sense by: 1) conserving and preserving woodlands, wetlands and open space within a densely populated area; 2) sustaining the integrity not only of an historic but also an artistic and creative environment; 3) nurturing passive and active art education through exhibits, classes and artists in residence; 4) promoting an understanding through artistic expression of our inextricable relationship with our environment; and 5) providing a unique and heretofore unrepresented opportunity to the National Park System.

Already Weir Farm has thrived through the efforts and resources of volunteers working through such nonprofits as the Weir Farm Heritage Trust, the American Academy of Arts and Letters, and the Ridgefield Garden Club. The management structure proposed in S. 2050, Section 5 and in the aforementioned Suitablity/Feasibility Study depends on the engendering and use of volunteer resources. The Junior League of Stamford-Norwalk encourages and endorses such voluntarism.

Second, the Junior League of Stamford-Norwalk historically has lent its support to and provided invaluable training to its volunteers through thematically similar projects. Such projects include: an environmental classroom and rivers lab program for schools, a Natural and Architectural Preservation Survey, an Historical Society Education Survey, the Lockwood Matthews Mansion Museum Education Program, an Art Enrichment program, the Wilton Historical Society and most recently, the Maritime Center and Museum in Norwalk. Our familiarity with such projects leads us to believe that the Weir Farm Historic Site is an outstanding proposal with great potential. Within the parameters of Section 5(b)(2) of the bill, the Junior League of Stamford-Norwalk will begin to explore the collaborative opportunities for our resources.

Third, within our public policy strategy, the Junior League of Stamford-Norwalk advocates for the "conservation [and] protection of the environment and natural resources" and "has a continuing commitment to create and promote cultural awareness. The first six Goals for Weir Farm as developed by the Weir Farm Heritage Trust, the Trust for Public Land and the National Park Service

1. to tell the story of Weir Farm and the people who made it what it is today;
2. to preserve and protect the landscape, structures, artifacts, and archaeological remains necessary to tell the story of Weir Farm;
3. to show works of art created at Weir Farm near the subject matter which inspired them;
4. to ensure that Weir Farm continues to be a place where artists live and work and where there is a continuing tradition of artistic expression;
5. to provide passive recreational and educational opportunities for the open space associated with Weir Farm that complement its historical significance; and
6. to encourage further scholarly research on Weir, Young, and their colleagues in order to contribute to the body of knowledge on American artists and their sources of inspiration (pp. 17-18 NPS Suitability/Feasibility Study)—clearly speak to some of the needs we have identified in our communities.

Finally, with the exception of the likelihood of increased traffic to the Weir Farm vicinity—an exception which already the National Park Service study team has addressed apparently to the satisfaction of the residents surrounding the Site—the Junior League of Stamford-Norwalk is confident of the groundwork laid by the National Park Service, the Weir Farm Heritage Trust, the Connecticut Department of the Environment, and the townships of Ridgefield and Wilton. We are comfortable with the management plan outlined thus far as well as with the budget assumptions.

The Junior League of Stamford-Norwalk is one of 277 Junior Leagues in the Association of Junior Leagues International, Inc., which comprises 183,000 women. The Junior League of Stamford-Norwalk, one of seven Leagues in Connecticut, has 975 members and reaches out to women of all races, religions and national origins who demonstrate an interest in and commitment to voluntarism. On behalf of the Junior League of Stamford-Norwalk, I strongly urge your consideration and support of this bill. Thank you.

THE NATURE CONSERVANCY CONNECTICUT CHAPTER,
Middletown, CT, March 28, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, Energy and Natural Resources Committee, Washington, DC.

Dear Senator Bumpers:

I'm writing on behalf of the 15,000 members of The Nature Conservancy who reside in the State of Connecticut to endorse a bill introduced by Senator Joseph I. Lieberman to establish a national park at the J. Alden Weir Farm of Wilton and Ridgefield, Connecticut.

Passage of this legislation would make this outstanding landscape and home of a major American impressionist painter Connecticut's first national park. State and local groups have been working with the Trust for Public Land for several years to assemble the land and buildings necessary to complete this historic landmark site.

The Connecticut Chapter of The Nature Conservancy owns a 110-acre preserve adjoining the proposed national park. The preserve contains a mixed wetland hardwood forest and open fields with a trail system linking various habitats. Management of the preserve is overseen by a volunteer preserve management committee. The Nature Conservancy has been working for over 20 years to assemble this preserve. It originated in 1969 with a gift from Cora Weir Burlingham to honor her father, J. Alden Weir. His original 150 acres was eventually divided among his children with a portion given to The Nature Conservancy. Since 1970, the preserve has more than doubled in size with gifts from other local citizens.

The Weir Preserve does not contain any threatened or endangered species or critical habitat and can withstand a reasonable amount of passive public use for interpretive purposes. The Nature Conservancy looks forward to working with the National Parks Service on projects of mutual interest. The location of our preserve adjoining a national park site would enhance the cooperative nature of this endeavor.

Thank you for considering my remarks and I would like to request that this testimony be included as part of the official record of hearing. We hope you will see fit to act favorably its passage.

LESLIE N. COREY, JR.,
Vice President & Executive Director.

THE TRUST FOR PUBLIC LAND,
Washington, DC, March 28, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Chairman Bumpers:

On behalf of The Trust for Public Land (TPL) I appreciate this opportunity to submit testimony in support of S. 2059, To establish the Weir Farm National Historic Site in the State of Connecticut, and would appreciate it if you would include this statement in the hearing record.

You will note that we have also joined the National Parks and Conservation Association and other national groups in submitting a statement concerning the significance of Weir Farm to our nation's artistic, cultural and landscape conservation history. In addition, we wish to submit this brief statement to share with the Committee an overview of TPL's technical role in the land acquisition and conveyance components of the effort to preserve Weir Farm.

As you know, TPL is a private, nonprofit organization which works nationwide with landowners, community groups and public agencies to assist in the acquisition and preservation of important open space, recreation and resource lands. By undertaking independent real estate transactions, TPL meets immediate landowner needs while preventing incompatible private sale and development until private land trusts or public agencies can acquire and assume long-term management of properties slated for protection.

J. Alden Weir (1852–1919), the renowned father of the American Impressionist Movement acquired the farm in 1882. Weir Farm provided the subject matter not only for many of Weir's pioneering landscapes but also for the works of numerous other artists who regularly visited the farm to study, paint and gain inspiration. Weir's contemporaries including Childe Hassam, John Twatchman, Albert Pinkham Ryder and John Singer Sargent were among many influenced by the surrounding hills, meadows, stonewalls, woodlands and wetlands.

A second generation of artistic creativity began at Weir Farm after Weir's death in 1919. Mahonri M. Young (1877–1957), son-in-law of Weir and grandson of Brigham Young, lived and worked on the farm as both sculptor and painter. Many of his monuments to the Mormon tradition installed in Salt Lake City, Utah, such as the Seagull Monument and the This is the Place monument, were created at Weir Farm.

Over the past several years, TPL has worked at Weir Farm in an effort to reassemble key, undeveloped portions of the original farm. We began this endeavor in the Summer of 1983, at the request of the local citizens, the living relatives of J. Alden Weir and Mahonri Young, and Doris and Sperry Andrews, who had acquired the portion of the farm including the Weir house, barns and studios following Young's death.

The original Weir Farm had been fragmented into multiple ownerships following the death of Mahonri Young. In the early 1980's there was mounting concern that intense subdivision and housing development pressures in Fairfield County posed a

threat to the remaining undeveloped farm acreage. In fact, development was already underway on several outlying tracts and some of the core farm properties, eventually acquired by TPL, were slated for new housing developments.

National attention to Weir Farm was heightened when, in 1983, the Metropolitan Museum of Art held a major retrospective exhibit of J. Alden Weir. The following year, in recognition of its historic significance, Weir Farm was added to the National Register of Historic Places. To better organize and help implement a long-term protection strategy, the Weir Farm Heritage Trust, a private, nonprofit land trust was established. Its members include the Weir and Young family descendants, the elected officials and citizenry of Ridgefield, Wilton and surrounding towns, environmental leaders, and nationally-renowned experts in the areas of art history and historic preservation.

With support of the Weir Farm Heritage Trust, TPL has been able to secure and make available for permanent public stewardship 62 contiguous acres of the original Weir Farm. The 62 acres reassembled by TPL, along with adjoining buffer lands, including The Nature Conservancy's 113-acre Weir Preserve (sensitive wetlands donated years ago by Cora Weir Burlingham) and Town of Ridgefield open space lands, would encompass a total protected area of over 176 acres.

The area proposed in S. 2059 for designation as the Weir Farm National Historic Site includes the entire 62 acre assemblage. Proposed for Federal acquisition is the core 2-acre parcel containing the Weir farmhouse, barns and studios. Doris and Sperry Andrews, continue to live and work at Weir Farm as they have for over thirty years. Both contemporary landscape painters, the Andrews, represent the third generation of artists-in-residence, carrying on the tradition of gaining inspiration from Weir Farm and capturing its timeless landscape on canvas. In a partnership role, the State of Connecticut has committed over $4 million in acquisition monies to acquire the surrounding 60 acres including the Cora Burlingham home and the famed Weir pond, fruit orchards, woodlands and open fields.

The Trust for Public Land has been happy to work with the Weir Farm Heritage Trust, the State of Connecticut Department of Environmental Protection, National Park Service planners and other concerned parties in this extraordinary effort, to date. We look forward to the establishment of the proposed Weir Farm National Historic Site and the opportunity to convey the core property with its historic structures into public protection for the enjoyment of future generations.

We wish to commend Senators Lieberman and Dodd for their vision in recognizing this important opportunity to preserve a turn-of-the century Connecticut farm memorializing the American Impressionist movement as well as the cultural legacy and land ethic that so inspired it.

We would also like to thank Chairman Bumpers and the other Members of the Committee for holding this hearing and hope you will move towards swift passage of S. 2059.

Sincerely,

MADDY FISHEL,
Assistant Director of Federal Projects.

May 11, 1990.

Hon. DALE BUMPERS,
Chairman, Subcommittee on National Parks and Public Lands, U.S. Senate, Washington, DC.

Dear Senator Bumpers:

I am writing to urge support for the bill to designate Weir Farm at Branchville in the towns of Ridgefield and Wilton, Connecticut, as a National Historic Site.

Since 1882, when the property was acquired by the prominent American impressionist painter, Julian Alden Weir, it has been the locale of almost continuous creative activity. To Weir's farm, where he customarily spent several months each year, came fellow artists Childe Hassam, John Twachtman, Theodore Robinson, John Singer Sargent, Albert Pinkham Ryder, and many others. Following Weir, his daughter Dorothy worked there and later the sculptor Mahonri M. Young, whom she married. Today the studios are used by painter Sperry Andrews and his wife Doris, also an artist.

On this beautiful site, sectioned by venerable stone walls and mottled with outcroppings of ledge, the old houses, studios, barns and sheds, fields and pond still retain the quiet charm that for over one hundred years has inspired important works of art. It should be preserved as a National Historic Site, not only because it has been for so long a time a favored working ground for many fine American art-

ists, but also because it represents, in microcosm, something of value to our American identity.

The generative center of our strength as a Nation does not reside solely in the soundness of our founding documents—there is the land itself, its richness and diversity. From the beginning of our Nation onwards we have celebrated its sustaining presence in works that represent some of the very best of our literary and visual arts. Whenever we look deeply into the substance of our American identity we come finally to our bonding with the land. Today this identity is under stress. It is surely essential now to firm up old footing while we seek as we must the new. The mission of Weir Farm can be a part of the process, for the site itself and its history are manifestations of a reciprocal relationship between being and place that has become a vital part of our collective consciousness. It is both symbol and witness to a creative vitality that merits remembrance and perpetuation.

The effort to preserve and activate this singular landmark—and there are none like it elsewhere in this country—can be nothing less than an affirmation of our cultural identity. It is a unique opportunity. I am convinced of its importance.

Sincerely,

HAROLD SPENCER,
Art Historian and Painter Professor Emeritus, University of Connecticut.

WADSWORTH ANTHENEUM,
Hartford CT, May 18, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers:

I am writing to express my enthusiastic support for the Weir Farm Historic Site and for the swift passage of the Weir Farm Bill S. 2059 which will forever preserve the home, land and pond of J. Alden Weir. Located in the towns of Wilton and Ridgefield, Connecticut, the farm is virtually unchanged since the days when Weir and his friends painted the fields, pond and family life in the style which came to be known as American Impressionism. This site is very important in the history of American Art. J. Alden Weir attracted a large circle of friends and admirers to the farm, among them Albert Finkham Ryder, Childe Hassam, Theodore Robinson, and John H. Twachtman. Once at Weir's farm these artists selected views of the landscape as subjects of their paintings. Examples of these subjects fill our major museums—the Metropolitan, the Phillips Collection, Yale University, Brigham Young Univeristy, the Smithsonian, and the Wadsworth Atheneum, to name a few. Moreover, the farm represents an artistic and social phenomenon of the late 19th century—the artists country retreat. Like Chase at Shinnecock and Hassam at Cos Cob (both places are now substantially destroyed), Weir painted at his farm at a time when painting outdoors, in the sunlight was a vital artistic issue. At Weir Farm, Weir and his friends created the individual styles that made an important contribution to the development of American Impressionism. Weir Farm was more than a place to live and work, it inspired creativity. Weir died in 1919, but his milieu still exists. Weir Farm and its appearance, as recorded by Weir and his colleagues will be preserved forever in our museums. The fate of the farm itself, with all its natural beauty remains undecided. A theme study of artists sites will delay the passage of this important legislation and threaten the preservation of this important site. I urge you to support this bill and expedite its passage in the Senate.

Sincerely,

ELIZABETH KORNHAUSER, *Curator, American Paintings, Sculpture and Drawings.*

JOHN CUSANO FINE ART,
South Norwalk, CT, May 24, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, Nat'l Parks & Forests, Washington, DC.

Dear Senator Dale Bumpers,

With the swift passage of Bill S. 2059, to establish the Weir Farm National Historic Site, Connecticut can help to dramatically increase cultural awareness and

arts education, while preserving a nationally-significant and art-historic site. Weir Farm has recently attracted wide attention, as increasing numbers have discovered the artistic and historic significance of its landscape and buildings. The site is important in the history of American Art, not only as J. Alden Weir's home, but as the place he so beautifully recorded in a painting style which came to be known as American Impressionism. Many other important artists of the time also painted at Weir Farm, among them Albert Pinkham Ryder, Childe Hassam, Theodore Robinson and John H. Twachtman. These artists visited with Weir to paint the landscape of Wilton and Ridgefield, virtually unchanged at the site today. Examples of their work can be seen at many major museums throughout the country, including the Metropolitan, the Phillips Collection, Yale University, the Wadsworth Atheneum, the Smithsonian, and Brigham Young University. This site is unique in its historic significance to American Impressionism, the continuation of artists living and creating at the farm since Weir's death in 1919, and the fortunate preservation of the land and buildings to this day.

Presently, the fate of Weir Farm remains undecided. The grass roots organizers that have worked to save the site thus far need the support which this bill will provide. The recommendation by the Park Service to create a theme study of artists sites will, I believe, serve to delay passage and threaten the ultimate preservation of this unique site. I urge you to support this bill and expedite its passage in the Senate.

Sincerely,

JOHN CUSANO, *Owner.*

May 26, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers: Please refer to Weir Farm bill, S. 2059 to establish the Weir Farm National Hist. Site in Conn.

I am writing in regard to the J. Alden Weir Farm in Branchville, Connecticut. I am totally in favor of the Weir Farm becoming the Weir Farm National Historic Site in the State of Connecticut. I object strongly to the National Park Service doing a "theme study."

My professional credentials are that I have a Masters Degree in Fine Arts from Trinity College where I taught from 1954 to 1965. I am a professional artist and was Director of the New Britain Museum of American Art from 1965–1984. I am now Director Emeritus of that Museum, Chairman of the Trustees of the Hill-Stead Museum in Farmington, Conn. and President of the Henry L. Ferguson Museum, Fishers Island, NY.

It is my earnest hope and expectation that there will be a speedy passage of the Weir Farm bill. That farm is quite unique in all of America as an art colony and associational meeting ground for many of the most distinguished American artists in the late nineteeneth and early twentieth centuries. A National Park at the Branchville, Connecticut site will be beneficial economically to the local area and to the State of Connecticut but more importantly the United States needs a focal point for the further study of the Impressionist artists like J. Alden Weir and his professional artist friends. At the turn of the century it was the American impressionist painters who were the important group in this country. The auction market in New York City this month shows in what esteem collectors hold the work of artists such as J. Alden Weir.

Through my experience and full time career in American Art Studies, I urge swift passage of the Weir Farm National Historic Site in the State of Connecticut.

Respectfully,

CHARLES B. FERGUSON.

THE WILTON BANK,
Wilton, CT, May 24, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers:

I am writing to ask your support for bill, S. 2059 to establish the Weir Farm National Historic Site in the State of Connecticut.

Having walked every part of Weir Farm and being aware of the important historical nature of this site, I can assure you the preservation of this property should be a

high priority for Congress. The only qualified public owner and steward is the National Park Service.

Your assistance in helping move this legislation to reality will be greatly appreciated, not only by me but by future generations of Americans who will have the opportunity to enjoy the beauty of this land.

Thank you very much.

Sincerely,

NICKI BROWN,
President and Chief Executive Officer.

THE JBSPEED ART MUSEUM,
Louisville, KY, May 29, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers:

I am writing with regard to S. 2059 to establish the Weir Farm National Historic Site in the State of Connecticut. I urge swift passage of this bill. The site urgently needs preservation: it is the most important site for American impressionism, and it offers a wonderful insight into the history of American creativity, and Americans love of their land. I have written about Weir's painting, and walked over the site to get an understanding of the landscape which inspired him. Some of the trees Weir painted can still be recognized!

The National Park Service theme study would dangerously delay preservation of this wonderful place. I can think of few other historic sites which offer richer opportunities for interpretation and inspiration.

Please do not delay with this important designation.

PETER MORRIN, *Director.*

TOWN OF RIDGEFIELD,
PLANNING AND ZONING COMMISSION,
Ridgefield, CT, May 9, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Re: Bill—"S. 2059 to establish the Weir Farm National Historic Site in the State of Connecticut"

Dear Senator Bumpers:

This letter is in support of above referenced Bill to establish the Weir Farm National Historic Site in Connecticut.

Many intensive efforts have been made to allow peripheral development to occur while preserving the integrity of the Weir Farm site astride of Ridgefield and Wilton. Areas of permanent open space have been set aside based on the notion of retaining in its original state, the farm lands, the buildings and the pond used by J. Alden Weir and his colleagues to inspire works which became part of the American Impressionism movement

Your efforts in securing Congressional designation will assist to preserve for future generations, the site which was the cradle of this important expression of American art and creativity.

Sincerely yours,

OSWALD INGLESE,
Director of Planning.

SPANIERMAN GALLERY,
New York, NY, May 29, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers,

I am writing with reference to the Weir Farm bill, S. 2059, which proposes the establishment of the Weir Farm National Historic Site in the State of Connecticut.

I strongly support a swift passage of this bill. Weir Farm is a site of great significance to the history of American art. The residence of the important American Impressionist painter J. Alden Weir for thirty-seven years, the farm is the only in tact property of its sort in the United States.

Like many other late nineteenth-century American artists, following a term of study abroad Weir returned home in the late 1870s, with the intention of painting the native landscape. His home and property were the primary subjects of his art for the rest of his life. The Impressionist's delight in intimate scenery and in capturing the "spirit of the place" is expressed in his art with great sensitivity and beauty. A visit to the farm provides a unique opportunity to step into the past and experience the pleasure in the rural landscape that was felt by Weir and other major late nineteenth-century landscape painters.

Weir was indeed one of the most prominent artists of his day, a participant in all of the major American art societies of the late nineteenth century. He was a founding member of the important Society of American Artists, initiated in 1877, and an originator of the Ten American Painters. This second group included the best known and most advanced Impressionists of the era, artists greatly renowned today and prominently featured in museums. Of the artists in the group, Childe Hassam, John H. Twachtman, and Willard Metcalf all visited and painted on Weir's property. Twachtman created most of his best pastels on Weir's farm, and Hassam executed a number of significant landscapes. Other artists visited Weir and painted on his land, including the internationally famous artist, John Singer Sargent, and the original and imaginative painter Albert Pinkham Ryder. The works of Weir and others rendered at Weir Farm are in major museums throughout the country.

It is extremely important that the farm be preserved as quickly as possible; The current residents, Sperry and Doris Andrews have done an exemplary job in preserving and tending the site. There is absolutely no need for the National Park Service to do a theme study on tile grounds. This would delay and hinder the establishment of the property as a historic site and interfere with its enjoyment by the public.

J. Alden Weir was a leading artist of his day, one of the first to adopt the mode of the French Impressionists, and an important disseminator of the style. Weir Farm will not only be enjoyed by local residents; it will be a national landmark visited by museum-goers throughout the country.

I have had a gallery dealing in American art for over forty years. For many years, I have concentrated on American Impressionist painting. I have come across few proposals that have deserved greater attention and immediate consideration than the War farm bill. I urge that it be rapidly expedited.

Sincerely,

IRA SPANIERMAN.

THE UNIVERSITY OF CONNECTICUT,
Stamford, CT, May 30, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on National Parks and Public Lands, Washington, DC.

Re: Bill "H.R. 4112 to establish the Weir Farm National Historic Site in the State of Connecticut."

As an art historian on the faculty of the University of Connecticut in Stamford, I would like to express my unequivocal support for the passage of the Weir Farm Bill which will forever preserve the houses and landscape of the celebrated American Impressionist painter, J. Alden Weir. The site is not only affiliated with the work of Weir, but with many other noted late 19th century artists, including Albert Pinkham Ryder, Childe Hassam and John Singer Sargent.

Weir died in 1919, but his quintessentially American version of Monet's "Giverny" is still intact. The studios seem as if he and his son-in-law, Mahonri Young, grandson of Mormon leader Brigham Young, had just walked away. The 'theme' study, recommended by the National Park Service seems to be nothing more than bureaucratic foot-dragging, a delay that will undermine the present momentum, perhaps jeopardizing the success of the entire project.

I urge you to support this bill and expedite its passage in the House.

Your truly,

RENEE KAHN.

THE CONNECTICUT GALLERY,
Marlborough, CT, June 6, 1990.

Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers,

I am writing on behalf of bill S. 2059 "to establish the Weir Farm National Historic Site in the State of Connecticut". As Connecticut has no national parks of any sort and because this is one of the most significant cultural sites of any size still available in Connecticut I would like to empress my strong advocacy for this project. The parks service study of other possible sites of importance, such as the home of Childe Hassam or John Twachtman, made it clear that there is nothing comparable to the beauty and historical significance of Weir Farm.

It is also important to realize that not only was Weir a fine impressionist painter and an influential and important member of the art world of the United States during his life time, but he is beginning to be perceived as perhaps the first and most important of all American Post-Impressionist painters.

I think as research continues on J. Alden Weir this site will become increasingly important and the Parks Service and the Federal Government will be increasingly proud that they have set the space aside for public pleasure and education. 1 hope that you will strongly support the legislation.

Yours sincerely,

HELEN K. FUSSCAS,
President, The Connecticut Gallery.

New York, NY, June 12, 1990.

The Hon. DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, National Parks and Forests, Washington, DC.

Dear Senator Bumpers,

I am writing to express my wholehearted support for the Weir Farm Historic Site, and for the swift passage of the Weir Farm Bill S. 2059, which will preserve forever the home land and pond of the distinguished American painter J. Alden Weir. Located in Wilton/Ridgefield Connecticut, the farm is virtually unaltered since the time when he and his artistic circle lived and painted there. The place has great significance to Americans as the central gathering place at which American Impressionism was founded and fostered. It was at Weir Farm that such people as; A.P. Ryder, Childe Hassam, T. Robinson and J.H. Twachtman all worked and greatly improved their careers.

The farm is a central subject in their paintings, and some of America's most distinguished museums have paintings recording this beautiful site. Should the site itself not be saved like A. Saint-Gaudens or F.E. Church's homes, or can we risk its violation and possible demolition like W.M. Chase's Shinnecock and C. Hassam's home at Cos Cob.

To save Weir Farm preserves; valuable open space, it creates an educational and cultural site of great significance to future, and it presents a house associated with three generations of artists and one of America's finest architects for the next generation to learn from and enjoy. The theme study of artists sites proposed by the Park Service will only delay the passage of this important legislation, and it will also threaten this historic site's future.

I urge you to support this bill and expedite its passage in the Senate.

Sincerely Yours,

CHRISTOPHER W. LONDON.

NATIONAL PARKS AND CONSERVATION ASSOCIATION; TRUST FOR PUBLIC LAND; NATIONAL TRUST FOR HISTORIC PRESERVATION; IZAAK WALTON LEAGUE; THE WILDERNESS SOCIETY; PRESERVATION ACTION; SCENIC AMERICA; NATIONAL RECREATION AND PARK ASSOCIATION.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, Washington DC.

Dear Chairman Bumpers:

At the turn of the century, a group of landscape painters changed the way we look at nature. With palette and brush in hand, these individuals looked at commonplace landscapes containing commonplace objects—barns, ponds, orchards—but saw much more than did their contemporaries. Using light and color, they transformed these ordinary places into something extraordinary, giving birth to a unique school of art—American impressionism.

Often these artistic innovators gathered at the farm of the acknowledged father of American impressionism, J. Alden Weir. Here in the lush and peaceful countryside of Fairfield County, Connecticut, they were able to paint the landscape, reflect on the nature of land itself and record on canvas their vision of meadows, woodlands and ponds. The giants of American impressionism painted here—Childe Hassam, J.H. Twachtman, Albert Pinkam Ryder, John Singer Sargent. And here they and many others fell under the captivating influence of Alden Weir's gentle personality.

But all of that was long ago. Today, arriving at Weir Farm is like entering a time warp. Stone walls, rustic picket fences and fine old maple trees define the fertile fields. A cluster of picturesque barn-red clapboard buildings, the home and studio of one of America's most important artists, beckons visitors to enter. Inside his house and studio, visitors view the artist's tools and belongings and feel the spirit of place. When they meet Sperry and Doris Andrews, significant American painters who are the living artists in residence, visitors realize that the tradition continues.

The Weir Farm has remained preserved because of the concerted effort of local people who treasured this landscape and did not want to see this historic site lost to suburban development. Through perseverance, the community established the Weir Farm Heritage Trust and were able to obtain State acquisition funds to preserve the core historic area. With the significant contributions of living relatives of Alden Weir, private conservation organizations, including the Trust for Public Land and The Nature Conservancy, they were able to preserve the historic structures encompassing the Weir Farm National Register District as well as protect the surrounding lands as a nature preserve. As a consequence, today there is strong local support for the continued preservation and interpretation of Weir Farm—but as a unit of the National Park System. We the undersigned organizations wish that this letter be entered into the official record as an expression of our support for the establishment of the Weir Farm National Historic Site. We find truth in the words of Mahonri M. Young (who, incidentally, was Alden Weir's son-in-law and grandson of Brigham Young) a renowned sculptor in his own right, who worked and wrote at the Weir Farm; Young wrote, "This particular spot in Ridgefield is one of the most important places in the history of American art . . . the Farm is the landscape of American Impressionism . . . It was life in art, and the actual scene is still there, absolutely unchanged . . . It is the Great Good Place."

Mr. Chairman, Weir Farm indeed is a "Great, Good Place" for a national park. Last year, National Park and Conservation Association's study, Investing In Park Futures, documented that the National Park System is woefully deficient in sites associated with American culture—art, music and literature. Once established, Weir Farm will help fill this systemic void. It will be the first national park unit in the United States to commemorate an American painter and the first national park unit in the State of Connecticut.

Mr. Chairman, we enthusiastically urge you to support the passage of S. 2059, legislation to establish the Weir Farm National Historic Site.

Sincerely,

PAUL PRITCHARD, President, National Parks and Conservation Association; MADELINE FISHEL, Assistant Director, Federal Projects Trust for Public Lands; MAITLAND SHARP, Conservation Director, Izaak Walton League of America; NELLIE L. LONGSWORTH, President, Preservation Action; J. JACKSON WALTER, President, National Trust for Historic Preservation; STEVE WHITNEY, Director, National Parks Program, The Wilderness Society; HAL HIEMSTRA, Policy Director, Scenic America; BARRY S. TINDALL, Director of Public Policy, National Recreation and Park Association.

New Canaan, CT, May 27, 1990.

Hon. DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands and National Parks, Washington, DC.

Dear Senator Bumpers:

Your Senate bill S. 2059 to establish the Weir Farm National Historic Site in Connecticut is a most important project to us in the Nutmeg State and especially in southwestern Connecticut.

As you may know there is ever greater pressure in the area from many developers to obtain land which will forever be lost in building and diminishing land which should be saved as open space for future generations to enjoy. In addition to protecting the environment, the site will honor J. Alden Weir the father of Impressionist Art in the United States whose contribution to the arts is only beginning to be recognized and valued as a heritage to be expanded, not lost.

Some eight years ago, I became first involved with the project when as Deputy Mayor Leader in the Connecticut State Senate I was asked by the many local communities involved to seek financial assistance from the State. It was the start of a project which now Senator Lieberman and Congressman Gejdenson are supporting with enthusiasm. I encourage you to look favorably on the project and to support S. 2059. The National Park Service is awaiting a positive response from you to protect and respect the Weir Farm area and its national importance to our future.

Very truly yours,

JOHN G. MATTHEWS.

Connecticut and American Impressionism

A COOPERATIVE EXHIBITION PROJECT CONCURRENTLY IN THREE LOCATIONS

This enclosure may be of interest to you, in that it indicates in some detail what I deem significant in American impressionism, and why Weir Farm, a key site in the movement, is such a valuable resource in perpetuating a vital feature of our cultural heritage. The mission of Weir Farm is not merely to preserve passively the past, but to keep alive and productive this American inheritance on into the future.

Harold Spencer

The William Benton Museum of Art	Hurlbutt Gallery	Lyme Historical Society
The University of Connecticut, Storrs	Greenwich Library, Greenwich	Old Lyme
The Artists and The Landscape	**The Cos Cob Clapboard School**	**The Art Colony at Old Lyme**
March 17 - May 30, 1980	March 20 - May 31, 1980	March 21 - June 21, 1980

Reflections on Impressionism, Its Genesis and American Phase

HAROLD SPENCER

In the spring of 1878 the young American painter Julian Alden Weir received a letter from Mary Cassatt,[1] the first major American Impressionist. She sent her regrets at being unable to send works to an exhibition to which she had been invited by Weir. She promised to do better the following year, and did, sending two works to the exhibition of the Society of American Artists in 1879. She also wrote:

> I always have a hope that at some future time I shall see New York the artist's ground, I think you will create an American school.

It is doubtful that she was proposing a school of American Impressionists. She had only begun to paint in an Impressionist vein herself. Although histories of American art usually claim her, Mary Cassatt's career is essentially French. But within a decade other Americans, studying in France, would begin to absorb ideas from the French Impressionist movement and carry them back to the United States to establish the beginnings of an American phase of Impressionism on home ground. During the 1890s this new spirit gathered adherents and by the end of the decade was a conspicuous current in American painting.

In December of 1897 a group of painters resigned from the Society of American Artists, formed their own loose association, and mounted their first exhibition the following spring. They called themselves The Ten American Painters or simply The Ten. Although The Ten was not formed as an Impressionist group, its members were, coincidentally and in varying degrees, partisans of the movement. The membership of The Ten included Julian Alden Weir, John H. Twachtman, Childe Hassam, Willard Metcalf, Thomas Dewing, Edmund C. Tarbell, Frank W. Benson, Robert Reid, Joseph De Camp, and E. E. Simmons. When Twachtman died in 1902, his place was taken by William Merritt Chase. The Ten continued to exhibit together until 1918.

One of the reasons for forming this new association was dissatisfaction with the unwieldy nature of the annual exhibitions of the Society of American Artists. The Ten desired to hold smaller shows — some thirty or forty works — that would have coherence resulting from the mutually sympathetic tastes of the membership. One result of this affiliation was to make American Impressionism more conspicuous as a movement by being identified with a group.

Impressionism was christened in the spring of 1874 when several independent artists in France also chose to exhibit together. Prior to the exhibition, one of them, Edgar Degas, had viewed it as a "realist" Salon. But Claude Monet, in giving one of his paintings in the show the title *Impression: Sunrise*, unwittingly provided the tenacious but inadequate label for the group. An unfriendly critic, grasping at Monet's title, dubbed the artists "Impressionists" in a scathing review of the exhibition.[2] The term proved remarkably durable, even though the artists themselves later officially rejected it.[3] What these painters shared, apart from their identity as a group outside the circle of regular Salon artists, was their realist position as recorders of the immediate, transitory, commonplace world around them. Stylistically they were not a tightly cohesive enclave, but by 1874 some of them had drawn fairly close together in style and technique, while retaining distinct individual characteristics.

In view of the diversity of personal styles among the Impressionists, two major considerations are essential at the outset to an understanding of what is implied by the term "Impressionism." The first of these, already identified, is simply its original designation of a group of artists who exhibited together in Paris, with shifting participation even among its major figures, from 1874 until 1886. The second consideration is the concept of Impressionism as style and technique. This is really an abstraction based on certain features of Impressionist methods of transcribing visual appearances from nature into the work of art. While this concept is by no means identical with any single Impressionist's approach, it comes closest to that of Claude Monet, long viewed as the "typical" example.

In the light of French Impressionism, the American phase has normally been assessed as something different, and possibly too much emphasis in these assessments has been accorded its derivative features. Until very recently[4] the differences have usually redounded to the disadvantage of the Americans, because the criteria employed have been so exclusively drawn from the French prototype; but the nature of American Impressionism is such that it should also be examined in the context of entrenched American attitudes towards the art of painting already in the grain of American artists.

These reflections on Impressionism and its American phase aim at developing a general context for some works of art created by a group of American Impressionists who found the Connecticut scene a congenial environment. This special case — American Impressionists in Connecticut — is particularly inviting as a focus, for it brings together an interacting community of artists and a landscape they shared as a common subject.

To understand both the meanings and forms of American Impressionism, one must look back beyond the 1890s to the inheritances from earlier phases of American painting and look back to Europe as well for the sources of French Impressionism there. Some of these European sources nourished art in the United States even before American artists discovered Impressionism in France, and our understanding of the pattern of these interlacements as they pertain directly to American Impressionism is still far from complete. The scope of these comments is by necessity too limited to do much more than suggest the general nature and implications of this transatlantic web of relationships, but it is hoped that what follows will provide a minimal background for viewing American Impressionism in Connecticut with a fair perspective.

THE EUROPEAN SOURCES

Whenever western painting has represented the natural appearance of the material world, light has generally been a persistent factor in the process. It is obviously through illumination — natural or artificial — that objects in space become visible and space itself a visible dimension. During the centuries since the Renaissance, painting had been largely a matter of developing on a plane surface an equivalent image for the sensation of looking through space — as through a window — at objects disposed throughout a spatial dimension. By means of perspective in its variant forms, atmospheric and linear, the artist was enabled to establish an illusion of real space. Through the devices of tones, colors, and simulated textures, the artist recreated effects of light, atmosphere, and the substantial surfaces of things. The latter was generally achieved through matching to a convincing degree the local color of the object being depicted and through identifying its volumetric character by employing tonal gradients, from lighted to shadowed portions, that would at least approximate the material appearance of things in the "real" world. That this matching process has involved the invention of conventional devices like perspective systems and other signs — and an acceptance of these conventions by the viewer for the matching to make sense — should remind us how much pictorial "reality" is an abstraction of sorts and, therefore, provisional and subject to amendment.[5] The *techniques* of Impressionism constituted such an amendment to the currently accepted devices of picture making, and the initial protest against Impressionism, when it first came to the public's attention, was largely a reaction to an unfamiliar amendment.

The technical procedures of French Impressionist painting itself varied from artist to artist and went through a series of phases, each of which held lessons for American painters, although the American response, when it finally came, was conditioned by previous American practices and therefore somewhat fragmentary.

For the French Impressionists, subject matter was the intimate, visible world around them, but this alone would not differentiate Impressionism from earlier forms of realism. The distinction that sets apart Impressionism as a point of view is its particular approach to perceiving the substance of reality, its plein-air practice of painting out-of-doors (not always adhered to), and especially its technique of transcription.

During the early phases of Impressionism in the 1860s, the substance of its image of reality was rendered in terms of rather flat color shapes that were intended to match the tonal and chromatic variations of the retinal image, but somewhat simplified or summarized (fig. 1). The *solidity* of objects and the *qualities* of their surfaces were implied through these patches of matching, generalized color — a kind of pictorial "shorthand" notation that began to treat the problem of image-making almost as much in terms of the painted surface as in terms of a traditional illusionary depiction of solids and voids. The fact that the recognizability of things depicted in terms of these color shapes was not circumvented or appreciably distorted and that the images of these things retained their normal relationships and proportions, one to the other and to the spaces around them, kept Impres-

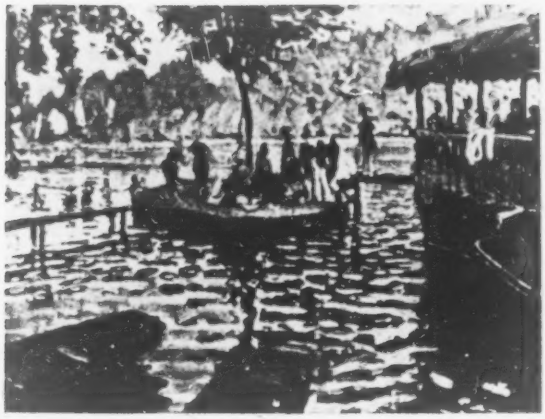


Fig. 1. Claude Monet. *La Grenouillère*, 1869. Oil on canvas, 29⅞" x 39⅜". The Metropolitan Museum of Art, The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929.

Fig. 2. Claude Monet. *Madame Monet under the Willows*, 1880. Oil on canvas, 31⅞" x 23⅝". National Gallery of Art, on loan from the Chester Dale Collection.

Fig. 3. Claude Monet. *Cathedral at Rouen*, 1894. Oil on canvas, 41¾" x 29⅛". Museum of Fine Arts, Boston, Tompkin Collection.

sionism at first well within the boundaries of a realist tradition. But these color patches, once established as a system, invited further experiment (fig. 2), and the way was cleared for a rather independent chromatic emphasis. At that point — which is best demonstrated in Claude Monet's fragmentation of the color patch into smaller units of flickering touches (so-called "broken color") — Impressionism developed a new lyrical dimension.

It was now "realism" only in the limited sense that its point of departure was still the immediacies of the visible world. The color patch notation had, however, opened up a new realm of form which would be explored in terms of a microstructure[6] of small strokes of color, exploited — indeed, savored — for the deliciousness of its chromatic vibrations. Yet, even here, a measure of illusionary emphasis remained. Light was the key. However much the chromatic microstructure of brushwork itself engaged the senses, it was still an interpretive feature — the pigmentary equivalent for actual sensations of light: shifting, reflecting, now dazzling in intensity, now subdued and cooled in the shadows.

Since the surfaces of paintings executed in this technique were characterized by an all-over texture of relatively small discrete brushstrokes, like some glistening fabric, there was a strong impression of an enveloping medium through which as through a pulsating colored atmosphere, the images of the natural world were filtered back to the viewer. The effect of natural light thus transcribed into painting became a presence to a tangible degree it had never before reached (fig. 3). Through this amendment to customary pictorial devices, light was no longer essentially the by-product of the objects it touched in the visible world of opaque and transparent substances, reflected from them or absorbed into them, and closed out of all but the penumbra of shadows. It was now an active substance — an energy traced in the flickering touches of color — and even the shadows seemed but a deeper and more resonant light.

Although these artists were acquainted with nineteenth-century optical and color theories and garnered from them some of the chromatic devices they employed in their painting, the scientific sources were not applied systematically. They were freely interpreted and, in application, were largely intuitive.[7]

To those for whom form in painting had come to mean an orderly arrangement of sharply defined and well described objects in the illusory space of the picture, the Impressionist system appeared to have dissolved all this into an unstable, willful immateriality. The loss of traditional form was deplored and the Impressionists were accused of bringing anarchy to art. What went unperceived by the critics of Impressionism was that it had gradually wrought its own form: the insistent microstructure of broken color. This new formal system could become a seductive decorative device if it became detached from its original role of directly interpreting nature's constantly shifting effects and became a means to enhance the surface of the picture, and thus a form of mannerism.

The immediate roots of French Impressionism lie in precedents set by several artists around the 1850s and 1860s:[8] in the realism of Courbet, in his insistence on "the representation of real and existing things,"[9] in his commitment to the freedom of the artist, and in the painterly surfaces of his landscapes; in the Barbizon school's attention to effects of light and atmosphere, its frequent looseness of technique as well as its plein-air practices; in Corot's simplification of color shapes (as early as the last half of the 1820s), so close to the color patches of Monet's works of the late 1860s and to other early Impressionist paintings,[10] and in the lyrical silvery mood of light and airy foliage in his later landscapes; and in the direct influence on Monet of both Eugène Boudin, his early teacher at Le Havre and painter of deft, economical impressions of harbors and strolling crowds on light-struck beaches, and the Dutch painter J. B. Jongkind, whose plein-air watercolors recorded the specific atmosphere of the moment and whose studio paintings generally retained this sense of immediacy.

Other roots go back further, to England and to Eugène Delacroix, who, in his later years, was slyly watched at work in his garden studio by Monet and Frédéric Bazille from the sanctuary of a window in a friend's apartment. It was not, of course, Delacroix's romantic themes that drew the Impressionists to him but his color and his later painterly technique. Frédéric Villot, Delacroix's contemporary and later Curator of Paintings in the Louvre, wrote of the artist's technique:

> Instead of laying on the color, brilliant and pure, in one precise place, he interlaces the tones, breaks them up and, making the brush behave like a shuttle, seeks to produce a tissue whose many-colored threads constantly cross and interrupt one another.[11]

This could pass for a description of the technique of Impressionism, and one of its more remote sources lay in what Delacroix had seen in the works of the English painter, John Constable, and both Constable and his compatriot Turner have often been viewed as forerunners of Impressionism. Indeed, English art occupies a

prominent place in the background of "impressionistic" painting generally.[12]

An early step in the direction of the out-of-doors confrontation with nature, so fundamental to Impressionist practices, took place in England during the latter part of the eighteenth century when the vogue of the Picturesque[13] pervaded the enjoyment of the out-of-doors, literary descriptions of nature, landscape design, and landscape drawing, painting, and printmaking. The very pervasiveness of the Picturesque points to its identity as an aesthetic attitude. The fact that its visual focus lay on the English countryside did not, however, make it a particularizing point of view. It was too generalized a formal principle for that. Its popularization owed much to the literary and amateur pictorial efforts of a country clergyman, the Reverend William Gilpin, whose numerous books on the subject[14] disseminated the Picturesque spirit to a widening audience. The essential visual ingredients in the Picturesque were roughness, irregularity, and sudden variations — the kinds of visual experiences that could be encountered in the unplanned countryside. Excursions of the gentry into the country in search of the Picturesque experience became a popular pleasure-hunt. However generalizing the Picturesque principles were, the eventual effect was to draw attention to the native landscape. The Picturesque thus cleared the way for the particularizations of such painters as John Constable,[15] who recorded not only the native appearance of his Suffolk countryside but the transitory changes wrought by the passing weather, for to him no two days were quite alike.

Constable's intensive studies of skies are evidence of his careful observation of natural phenomena, and the fact that there seems to be no transference of these studies directly to the skies of other works underscores the degree to which each painting carried with it its own peculiar "weather" and affirms the artist s ongoing preoccupation with the shifting particularities of time and place in his landscapes. This lent to his works that quality of immediacy which, paired with his technique of breaking down color areas into juxtaposed variations of hue, could still hold some lessons worthy of the notice of Claude Monet and Camille Pissarro in 1870-71, when they were in London.[16]

Three paintings by Constable were exhibited in the Paris Salon of 1824, where they drew praise from French artists, including Eugène Delacroix. What struck the French artists with peculiar force was not merely the strong sense of reality these works conveyed but the way in which that reality was rendered. Delacroix noted Constable's practice of mingling several variations of a color, juxtaposed to one another but not mixed,[17] an effect approximating, somewhat remotely, the broken color tints later utilized by the Impressionists.

Although the art of Joseph Mallord William Turner would appear, on the basis of his career-long involvement with light, the chromatic orchestrations of his later oil paintings, and his watercolors, to have been a likely precursor of Impressionism, his actual role remains problematic. Pissarro does admit that Turner had some influence,[18] but his remarks leave some question regarding the extent to which the Englishman was viewed as a kindred spirit. The fact that Turner was obviously an intense observer of atmospheric phenomena was apparently compromised for the Impressionists by the sublimity of his imaginative treatment of atmospheric effects. The romantic grandeur of many of his subjects and his effects were at odds with the Impressionists' interpretation of immediate and ordinary sensations from nature. Their orientation towards the natural phenomena was closer to Constable's. If Turner's chromatic treatment of light and the dissolving materiality of objects in his later work seem comparable to the more diaphanous phases of Monet's Impressionism, the Englishman's dramatics would leave even this relationship in doubt. It is worth noting, however, that when Pissarro became disenchanted with Neo-Impressionism and wrote to his son Lucien that he was going to the Louvre to look at works which might be useful to him in solving "the problem of dividing pure tone without harshness," he deplored the absence of Turners to study.[19]

Constable's work, on the other hand, had a profound but delayed effect on French landscape painting.[20] During the middle decades of the century, a group of painters working around the village of Barbizon by the forest of Fontainebleau began to celebrate the native French countryside as Constable had done in the valley of the meandering Stour. Like Constable, they had studied the great Dutch landscape tradition of the seventeenth century, but their debt to the more recent English example was equally evident in their work and in their devotion to locale.

In the atmospheric effects of the Barbizon painter Theodore Rousseau's works, Charles Baudelaire, reviewing the Paris Salon of 1846, found "memories of English painting,"[21] and similar observations have been made of other Barbizon artists. What these painters shared with Constable, in particular, was a balance between the materiality of things and the immateriality of the light that touched them — a dualism[22] that was eventually dissolved by the ascend-

ancy of the Impressionist method of depicting light. It was this balance that may have appealed to American tastes when the Barbizon school attracted not only American painters during their European tours of study around mid-century but American collectors as well.[23]

When he reviewed the Paris Salon of 1859, Baudelaire again took note of Rousseau, but with criticism that seems to prefigure later objections to Impressionism. He deplored Rousseau's taking what he perceived to be a simple study after nature for a composition — "a little scrap of nature" — which Baudelaire deemed a "famous modern fault," implying thereby that others were at it too. Although he observed that few possessed this artist's sincere love for light, he found Rousseau's "luminous haze which sparkles as it is tossed about" upsetting to the "anatomy" of objects.[24] For Baudelaire, at least, the balance was not there.

With Charles-François Daubigny, the plein-air aspects of the Barbizon school have yet another parallel with the Impressionists: the artist, in his houseboat on the Oise, the Marne, and the Seine, painted the tranquil landscape along the rivers. Daubigny's paintings of river shorelines set a precedent for this subject to which Impressionists like Monet would frequently turn, for Monet, too, took to the river in a studio-boat. When Daubigny settled at Auvers-sur-Oise, he became the first of a succession of artists to discover its charms, among these the Impressionists Camille Pissarro, Berthe Morisot, and Armand Guillaumin. Paul Cézanne also painted there, as did the Dutch artist Vincent Van Gogh during his last troubled months. It was typical of both the French and American Impressionists that certain locales held a special appeal. Apart from their pursuit of nature's transient appearance, the sense of place remained strong, and place-names like La Grenouillère, Argenteuil, Pontoise, and Bougival in France, Cos Cob, Old Lyme, the Isles of Shoals, and Gloucester in New England readily evoke the images of Impressionist paintings.

By the time the leading Americans who came under the influence of Impressionism were studying in France, the French phase of Impressionism was already fully established and on view, joining the works of Courbet, Corot, Boudin, Jongkind, and the Barbizon painters as examples of recent developments in French art.

AMERICAN BACKGROUNDS

To view the American Impressionists as merely transplanting a movement and seeking its subject matter in locales that offered reasonable alternatives to the French painting grounds where they had first encountered and explored the new idiom would be, at best, only a half-truth. American Impressionism has its component of native tradition, which, if it sometimes parallels European developments and draws some sustenance from them along the way, is far from being a faint transatlantic echo. It drew upon earlier sources at home as well as sources abroad, and these home sources, as we devote more study to American Impressionism, may prove to have been more decisive in the shaping of our American version than adaptations from the contemporary French school.

John I. H. Baur asserted, in an essay[25] written over thirty years ago, that the "impressionistic" vision in American painting of the latter part of the nineteenth century grew out of an earlier tradition established by painters of "light and air" during the pre-Civil War era. He also noted "the obvious but rather superficial debt" that the American Impressionist movement owed to France but pointed out the "appreciable effect" on these same American Impressionists by the "limited impressionism" of the generation of Eastman Johnson and Winslow Homer, which in turn was stimulated by the example established through the pre-Civil War tradition of atmospheric emphasis in American landscape painting. Now, a full quarter of a century after the publication of a second article by Baur, his important essay on American luminism,[26] the attention being focused on the American Impressionists begs review and renewed appreciation of Baur's arguments. They still hold remarkably firm, and the observations he made decades ago are essential to any assessments now made of the American Impressionist movement, although one is compelled to reach farther back than the era of the luminists for some relevant considerations.

Native American landscape painting could be said to have begun with a sense of place. When our first real "school" of landscape painting developed around the central figure of Thomas Cole — the so-called Hudson River School, well under way in the early 1830s — it was the appearance of the native landscape that was celebrated along with its romantic content. Although compositional devices handed on from European classical and picturesque landscape traditions provided, more often than not, the underlying structure of these American works, details — to the extent that they transcended conventionalized idioms of representation — bespoke a familiarity with the native natural world. Details from nature overlying the conventional arrangements of composition were often derived from

observations made of American scenery here and there and gathered together in the final work, a kind of landscape of assemblage, and not an altogether accurate replica of a specific American scene. Yet an authentic American appearance, by this method somewhat idealized, was evoked in many of these works.

Paintings based on scenes in the Catskills, on mountain lakes and the rocky gorges running back from the Hudson were of places that had about them still some aura of the untouched wilderness. This wilderness landscape was an image peculiar to the New World, a state of nature unlike that of Europe, which had so long felt the transforming presence of settled societies. The sentiments associated with the American wilderness were a medley of poetic, pietistic, and nationalistic feelings identified with the amplitude and variety of the American space stretching westward from the seaboard. It was a reciprocal relationship between the idea and the land, for the latter continually gave back its visual and material affirmations of these sentiments. Probably no other society in history had been so favored with this degree of accommodation from its environment. The natural wealth of the continent, in material resources as well as in its offerings of national adventure, individual opportunity, and national pride, seemed then, in the romantic climate of the nineteenth century, inexhaustible. But there were those who sensed its vulnerability. Thomas Cole, in his "Essay on American Scenery,"[27] after cataloguing the visual and spiritually rewarding qualities of the land, played for a moment the prophet: "Where the wolf roams, the plough shall glisten; on the gray crag shall rise temple and tower — mighty deeds shall be done in the now pathless wilderness; and poets yet unborn shall sanctify the soil."[28] But then, at the end, he expressed his sorrow at the "ravages of the axe,"[29] symbol of the aggressive frontier. Here, in its simplest form, was the troublesome predicament, for the national destiny, as it was perceived, could bring with it the transformation, if not the outright destruction, of something that had already been sanctified by philosophers and poets and extolled by the painters of landscape, something with which they felt the continent — and the new nation — had been providentially blessed.

For Cole, the wilderness to which the Old Testament prophets had retired to seek divine inspiration had its contemporary American counterpart — "a fitting place to speak of God."[30] While there was no thriving vein of religious painting along traditional lines in the United States, there was, in effect, a sacred landscape. In 1825 William Cullen Bryant would begin his poem, "A Forest Hymn," by saying: "The groves were God's first temples." He would conclude the poem with these lines:

> . . . Be it ours to meditate,
> In these calm shades, thy milder majesty,
> And to the beautiful order of thy works
> Learn to conform the order of our lives.

The philosophical content of the American romantic landscape was expressed in Ralph Waldo Emerson's *Nature*,[31] written in 1836, incorporating ideas that had been accumulating for years in his journals and lectures. As the initial statement of his New England transcendentalism, it has been called "a little manual of pantheism."[32] It was written after Emerson had returned from Europe, where he had met Carlyle, Coleridge, and Wordsworth. The substance of this little book bears traces of their ideas as well as varieties of Platonism and the mysticism of Swedenborg. But, these European sources aside, one discovers that the sensuous testing-ground of his philosophy of transcendentalism lay in his own luminous experience of the natural world. In communion with this nature, the poet found confirmation of a sacred unity wherein the microcosm of the human soul was but "part or particle of God."

Thus, the romantic landscape of the Hudson River School and its followers had acquired a train of content that went well beyond the mere representation — and, in some cases, aggrandisement — of American scenery in the northeastern United States. It was symbol — and sacred symbol, at that — and a genuine love for nature was deemed to nurture morality in the devout. All this was a heavy burden for landscape imagery to bear, and it would be illogical to assume that all such associations could be quickly or easily shed, especially when the literature that expressed many of these same sentiments was staple diet in American public education well into the twentieth century. The old ideas lingered on with varying degrees of adulteration and reached in the paintings of the American Impressionists the closing phase in a long continuity of romantic sentiments. The seasonal exodus from the New York studios to the New England countryside bore with it implications of renewal and sanctuary. The same landscape which could be invested with pantheistic associations and invite a pietistic communion, could also serve a less elevated function: it could be therapeutic. One could slip away to the retreats of nature in order to escape the round of materialistic pressures — in short, to take a vacation. Here the

relationship of the seeker to the landscape setting resembles the leisurely pursuit of the Picturesque in eighteenth-century England.

Any reader of *The Crayon*, an American art journal published between January, 1855, and July, 1861, would have found in its pages, issue after issue, the recurring theme of nature's healing effects on the weary human spirit beset on every quarter by the drudgeries of life, the "clink of coin" and the "clatter of factories."[33] This *leitmotif* of nature as sanctuary pervades a great deal of American literature commonly read by Americans in the nineteenth century: works by Emerson, Thoreau, Bryant, Cooper, Hawthorne, Whittier.

W. J. Stillman, one of the publishers of *The Crayon*, related, some years after the event, the story of an outing he organized in the summer of 1858.[34] It was a distinguished party that included, in addition to Stillman and others, Ralph Waldo Emerson, Louis Agassiz, and James Russell Lowell. Stillman's account, and other sources,[35] make it clear that this experience, intimately in touch with nature, was a revitalizing communion and a memorable occasion for the participants.

The "philosophers' camp" of Stillman's outing had one distinct feature which set it quite apart from the solitary romantic's communion with nature. The key to Stillman's excursion was companionship and discourse — a social event. Here, at mid-century, is one indication of a process of socialization that was affecting the old romantic communion with nature. What, for Emerson in 1836, had been set largely in terms of private reflection amid a heightened awareness of nature, by 1858, on Stillman's outing, was experienced in concert.[36] This communal spirit would also be a distinctive feature of American Impressionism, as the artists gathered together for fellowship and work at Weir's farm in Branchville, at Cos Cob, and at Old Lyme.

Prevailing attitudes towards art and nature in America during the middle decades of the nineteenth century, a period coinciding with the birth and youth of the major American Impressionists, and therefore a formative background for their era of artistic maturity, can be extracted from *The Crayon*. Its pages testify to the prevalence of a moral view of nature and to the conviction that art and nature had edifying and purifying effects upon the human mind and spirit. But one of the most obvious features of *The Crayon* was its espousal of the ideas of the English critic John Ruskin,[37] and no serious study of American landscape of the nineteenth century can overlook his presence as a guiding sensibility. Widely read in America, Ruskin was an authoritative voice whose moralizing approach to art and advocacy of naturalism were shaping influences on American taste.

In 1855 Cole's successor as leader of the Hudson River School, Asher B. Durand, began publication in *The Crayon* of his nine "Letters on Landscape Painting,"[38] in which one can read that "the external appearance of this our dwelling place, apart from its wondrous structure and functions that minister to our well-being, is fraught with lessons of high and holy meaning"[39] and that the glories of nature are presented to us by "the Great De .gner" as "types of the Divine attributes."[40] Yet by far the greater part of Durand's letters dwells on the obligation of the artist to observe and render with infinite dedication the particularities of nature itself. Here is a hint of the essential dichotomy of idealism and realism that has permeated so much of American art. It would be a fundamental quality in the luminist paintings of "light and air" that Baur viewed as having profound significance for later American landscape painting, including American Impressionism.

Although gently modulated light effects, creating atmospheric perspectives that fade off into luminous distance, and in some works a more theatrical light, intensifying the emotional impact of the sublime, were in the repertoire of the Hudson River School and in the spectacular landscapes of Church and Bierstadt, these luminist painters of "light and air" gave the phenomena of natural light and atmosphere a more essential, if less dramatic, role. Yet this role can be measured only as an equation of light and object, in which the effects of light create a unifying tone in paintings which, for all their apparent realism, impress one with their quiet and deliberate formality.

Fitz Hugh Lane and Martin Johnson Heade have often been regarded as exemplars of the luminist vein of American painting. Technically, according to Baur, luminists were "extreme realists, relying on infinitely subtle variations of tone and color to capture their magical effects" and spiritually they were "the lyrical poets of the American countryside and the most sensitive to its nuances of mood."[41] It is debatable whether the realistic component should be placed first in order of significance, since the form these artists realized is mainly a précis of nature so immaculate as to draw attention at once to its conceptual aspect. Luminist emphasis on the extreme clarity of objects generally accompanied a remarkable simplicity in the depiction of these forms, a simplicity that was not left lean but fleshed out with substantial detail. It had the

clarity of an elaborately finished diagram, and it was this conceptual factor that lent the paintings of such luminists as Lane and Heade their unusual blend of reality and unreality — or of reality unnaturally heightened. It also imbued them with a quality that seemed to deny the active presence of the artist — as if the image had created itself — so meticulously and innocently were the surfaces of nature transcribed. The paintings of the major luminists suggest such a profound identification of the artist with the subject that we seem to be confronted in these works with "the poetry of things themselves,"[42] which links these artists to the universal vein of "naive" painting, wherein representation itself becomes a mystical act.

Luminist light was to some extent the by-product of the extreme clarity with which the objects in the painting were rendered and of the general tone that pervaded the pictures, the latter modifying the separateness of things by enveloping them in a unifying tonal scale. This unity and a predilection for reposeful scenes give the luminist works much of their poetry of quietism, augmented more often than not by the composition itself, by almost metrical cadences in the arrangements of forms and intervals.

The quietude of the luminist variety of realism marked a movement away from the theatricality to which romantic landscape had so frequently turned, although the heyday of luminist painting in the 1850s and 1860s was also shared by the spectacular landscapes of Church and Bierstadt. Luminist tendencies to court the unspectacular were closer to the spirit of the genre tradition of everyday subject matter that had been advanced in the paintings of William Sidney Mount and George Caleb Bingham. And the light-enhanced paintings of Winslow Homer from the mid-1860s through the 1870s and Eastman Johnson's work of the 1870s, particularly his extended series of cranberry pickers at work, suggests an intersection of the earlier genre tradition with the luminist concern for clarity and light.

While the dramatic emphasis both in subject matter and theatrical effects that pervaded so much of Hudson River School painting and the works of Church and Bierstadt had little in common with the gentle vision of the American Impressionist painters of landscape, these earlier landscapes have relevance for the later artists. The accumulation, over the years, of a romantic attachment to the varieties of American scenery and to this subject which seemed to have, above all others, a native validity, had provided some degree of national focus for generations of artists and their supportive clienteles. By establishing a tradition of American landscape painting, the earlier artists bequeathed to the American Impressionists a precedent upon which they were able to fashion their own variations in a changing environment. A pursuit of intimacy and a flight from grandeur mark the later work. In this, the American Impressionists shared choices not only with the luminists but with European tendencies after the romantic era of the earlier nineteenth century exhausted the heroic vision of the natural world. If American landscape painting of the late nineteenth century was drifting away from earlier pantheistic and moral associations, it would not abandon entirely the overtones of spiritual renewal that had become one of the stubborn connotations of contact with nature. The attractions of the changing seasons and the unruffled pastoral settings still abundant in the New England countryside, while offering intrinsic visual delights, would yet retain some attenuated strains of purified experience stolen from the increasing tempo of the metropolitan world, where artists maintained their studios close to the marketplace. If this new era of landscape painting was less ambitious of message-bearing content, it was not unmindful of the associative values that still clung to the image of the natural world. And if there was a hedonistic tone in the later work, something not unlike the simple enjoyment of a summer's stroll, it also carried with it therapeutic possibilities. Perhaps this constituted a large measure of its appeal. It did not address the troublesome issues of the day — as American literature was beginning to — but seemed to seek a refuge from them. In this respect, it was reaffirming older romantic sentiments about the *function* of landscape painting's relationship to its viewers.

PRELUDES TO AMERICAN IMPRESSIONISM

The generation of painters who became the core of American Impressionism did not have to contend with the violent opposition that the French Impressionists encountered when they made their debut in Paris in 1874. The Americans were not received with eagerness but neither were they too severely condemned. The reception was mixed but on the whole promising. There were several reasons for this.

In the first place, by the time the American Impressionists were becoming conspicuous on the home scene, there had already been some exposure to the new wave of French Impressionists through exhibitions in New York and Boston, and American collectors were beginning to acquire Impressionist paintings. Furthermore, the Barbizon school of painters, who formed a bridge to the Impressionists,[43] were not

only in favor with Americans but were being avidly collected by the 1870s.

Secondly, there were American artists of established reputation whose affinity with the Impressionist vision, whether proponents of Impressionism or not, helped to establish a transition in taste that would make this newly imported idiom seem less aberrant to the American public than the French variety had appeared to its Parisian counterpart a few decades earlier.

And finally, the themes of American Impressionist landscape paintings were, by and large, the familiar commonplaces of the American countryside, village, and shore, or the urban pleasantries of park and boulevard. Their genre subjects celebrated the gentle pleasures of the good life: the home environment, intimate and untroubled, family and friends, the leisure moments on porch or picnic, the summer vacation. For these things there was already, in a climate of American optimism, well-being, and domestic pride, the predisposition for acceptance. These themes mirrored back to those attracted to the arts something of their own experience. Only the unfamiliar techniques of Impressionist painting — the spontaneity and sketchiness as opposed to the generally favored Salon finish and literalness — had to be overcome. But even here there had been some preparation.

In the middle of the nineteenth century, American artists studying abroad became acquainted with the Barbizon school of French painting. Barbizon painting, as Baudelaire had noted, often seemed rough and sketch-like. It went after general effects more than minutely naturalistic detail. Furthermore, Barbizon poetic sentiment, focused as it was on the appearance of the French pastoral countryside, the nearby forest of Fontainebleau, and the moods of nature this locale sustained, found a ready acceptance from Americans, whose own attitudes towards nature had been conditioned by a literary tradition that instilled values of a similar kind. There had been, too, a historic connection between poets and painters in America, as in the friendship between Bryant and Cole. And when painters like Cole and Durand wrote about the landscape, poetry — always close to the surface — frequently emerged. American poetry that had landscape for a major theme — that of Bryant, for example — abounds in imagery akin to the themes of Barbizon pastoral and forest landscape.[44] The same is true of Wordsworth's poetry of nature, treasured by American readers, where there is often that tinge of melancholy that invests so many Barbizon works with their faintly elegiac tone.[45] The Barbizon painter Jean François Millet would speak of "the sad fate of humanity — weariness"[46] that has the sound of the English poet in it: "the still, sad music of humanity."[47] In a letter of 1850, Millet wrote:

> I would paint nothing that was not the result of an impression directly received from Nature, whether in landscape or in figures. The joy outside never shows itself to me; I know not if it exists, but I have never seen it. The gayest thing I know is the calm, the silence, which are so delicious, both in the forest and in the cultivated fields. You will confess that it always gives you a very dreamy sensation, and that the dream is a sad one, although very delicious.[48]

When the American painter William Morris Hunt was studying in France at mid-century, he became a close friend of Millet and moved from his studies in Paris to Barbizon and adopted the Barbizon manner for his own. On his return to the United States he did much, as an influential teacher and spokesman, to promote a taste for Barbizon painting in America. Hunt's social connections were such as to make his voice persuasive among those with the means to collect art, and the wealth of Barbizon painting that came into Boston collections can be credited largely to his efforts. George Inness, too, found the Barbizon spirit congenial. After his exposure to Barbizon painting — particularly that of Rousseau — during trips to France in the 1850s, his own work began to display Barbizon characteristics. Since both he and Hunt returned to the United States in the mid-1850s, the beginnings of Barbizon influence on American tastes could be dated from that time. By the 1870s it had become a fashionable style.

The Barbizon school's relationship to the genesis of Impressionism and the favor it found among American artists and collectors should be borne in mind as an important link, for its spirit continued to drift among the American Impressionists in the moodier tonal veins of their work. The founding father of the Old Lyme group that fostered so much American Impressionism, Henry Ward Ranger, was essentially a Barbizon painter,[49] although he would eventually exhibit some Impressionist tendencies; and Connecticut-born Dwight W. Tryon, a luminist in the early 1870s, was attracted to the Barbizon school during his period of European study (1877-1881). Impressionist handling and hints of Corot would later infuse his work with a delicate, airy poetry, the mood of which hold something of both luminist quietism and Barbizon melancholy. Alexander Wyant and Homer Dodge Martin were also influenced by the Barbizon manner, as well

as by George Inness, and it would be difficult to separate the influences.

Barbizon characteristics have also been observed in the work of Albert Pinkham Ryder,[50] whose relationship to the artistic currents of his time, while attracting passing notice, has usually been accorded something like the status of a footnote to his solitary genius. The sentiment that resides in many of his themes is close to the elegiac note in so much of Barbizon painting. As Leo Stein noted in his eloquent memorial to Ryder,[51] there was a great deal of romantic pastoral matter in Ryder's work. Stein went on to say:

> The crepuscular scenes that are so frequently painted, the autumnal afternoons, the carefully devised perspectives that lead into the pictures and beyond, all these are inducements, as are their equivalents in nature, to such a passage from the thing before the eye, and its intrinsic values, to a remoter field of emotional stimulation.

This is very near to being a digest of Barbizon subject and sentiment. In stating that Ryder's real subject was "a mood and not a fact copied from nature," Stein defined both Ryder's affinity with Barbizon feeling and his subjective distance from the school.

Finding in Ryder's painting "reminiscences of Corot and Turner," Stein also places him, however marginally, in the context of relationships we have already noted as part of the genesis of Impressionism. Ryder's direct relationship to some corners of American Impressionism also deserves attention, for his poetic vision probably had some as yet unmeasured effect on both Twachtman and Weir. His close friendship with Weir, in particular, is worthy of notice, and there are paintings by the latter that must be considered in the light of Ryder's example.[52]

A dandy grey eminence in the background of American painting during the last half of the century, James Abbott McNeill Whistler really belongs to the history of European art, since his career as an expatriate artist developed in the context of England, France, and Italy. Never an Impressionist in any orthodox sense, he was nonetheless sympathetic to that point-of-view and was always close to the leading edge of the art of his era. His effect on American painting in the latter part of the century has yet to be isolated and fully assessed, but in studies of American painters of the period he constantly emerges as an influential spirit. Because of his close involvement with European developments, it is difficult to extract his individual impact from the direct influences of these same developments on American painting. But whenever we encounter in American painting of the latter part of the century a delicate, harmonic arrangement of formal elements and a pronounced mood of reverie, in the musical sense of that term, one is tempted to look to Whistler as one of the generative sources. The soft, diffused tonalities of his *Nocturnes* and the suspended delicacies of his Venetian prints come to mind whenever we find similar characteristics in American Impressionist paintings and etchings.

By the 1890s Americans had been viewing for some time, in the works of Winslow Homer, one of the conspicuous concerns of French Impressionism: the representation of light as a freshly and economically recorded visual sensation. Homer's paintings of the last half of the 1860s (fig. 4) have often been cited as displaying features remarkably close to Monet's paintings of the same period.[53] Homer's trip to France (late 1866 to October, 1867) has raised questions about what he may have seen abroad that could have influenced the works painted on his return. The questions remain essentially unanswered, but speculations still hover.[54] The likelihood of his having seen the works of the younger French artists like Monet seems somewhat remote. About all that can be said is more of an observation than an argument: that if his work subsequent to the trip abroad does for a time exhibit a palette of higher key and his effects of light a more saturated brightness, these could just as well be an organic development of the tendency already inherent in his work. The artist's taciturn nature has left thus far no documentation to which the scholar can appeal. Nevertheless, Homer's gift for acute observation of visual sensation and his economy of means in rendering it palpable are at least parallel to the early phases of French Impressionism.

Furthermore, Homer's work was regularly on view in New York. Almost every year from 1863 to 1880, his paintings were in the National Academy exhibitions, although rarely well displayed. At the Water Color Society's shows between 1874 and 1881, he exhibited several watercolors almost every year.

Of the artists who have a peripheral relationship to American Impressionism, John La Farge occupies an important position. His paintings of the 1860s reveal a finely-tuned sensibility in handling nuances of natural light and during this period he experimented with outdoor painting. In paralleling the interests of the French Impressionists with respect to light, he shares with Homer — and at the same period — an independent American strain of proto-impressionism.

John Singer Sargent, the third member of the American triumvirate of expatriates that included

Fig. 4. Winslow Homer. *Long Branch, New Jersey*, 1869. Oil on canvas, 16" x 21⅛". Museum of Fine Arts, Boston, Bequest of James Dennie

Whistler and Cassatt, was also a conspicuous figure at the edge of American Impressionism. Although his career was truly cosmopolitan, his American absenteeism was not as total as Whistler's nor as sustained as Cassatt's. He was portraitist to the elite on both sides of the Atlantic. And in a limited way he was also an Impressionist.

Sargent visited Monet at Giverny in 1887, painted him at work, and admired the French master, whose paintings he may have known quite well long before their actual acquaintance.[55] During the 1880s, and especially after his meeting with Monet, Sargent's painting would often be close to the Impressionists in plein-airism and in high-keyed palette. His virtuoso execution, however, qualifies the Impressionist aspect of his painting by drawing attention more to the brilliance of the performance than to evocations of transience and the transforming energy of light. The brushwork, instead of functioning like typical Impressionist microstructure, accommodates the inherent substance of things and thus tends to be interpretive of "object-ness" rather than of light as an enveloping presence.[56]

Nevertheless, Sargent's spontaneous style in his oils and in his lively watercolors places him close to Impressionism. His established reputation and the technical facility of his dashing brushwork that made him popular as a portraitist undoubtedly had some effect on the eventual appreciation of Impressionism in America.

Among American landscape painters whose work may have assisted materially in preparing a climate of acceptance for American Impressionism was George Inness. By the 1880s he was firmly established as an important American painter. But he was no friend of Impressionism. Sometime around 1884, in a letter to an editor,[57] he objected to being classed as an Impressionist and called Impressionism a "new fad" and an "evil extreme" in art. Acknowledging that all artists are subject to impressions and that some, like himself, seek to convey their impressions to others, Inness stated his own position in "the art of communicating impressions." The elements of this were "the solidity of objects and transparency of shadows in a breathable atmosphere through which we are conscious of spaces and distances." The Impressionist "pancake of color" was "humbug." Nonetheless, the poetically suggestive, soft-toned later work of Inness has often been compared to Impressionism.

While there is some justification for this comparison, it begs qualification,[58] not only in view of the artist's own statements but with respect to the tonal

Fig. 5. George Inness, *Spring Blossoms*, 1889. Oil on canvas, 30⅛" x 45⅛". The Metropolitan Museum of Art, Gift of George A. Hearn in memory of Arthur Hoppock Hearn, 1911.

vein of landscape painting to which his art, at this phase of his career, truly belongs. It is the soft-edged rendering and the absence of elaborate detail in his late work that elicits the characterization of it as "impressionistic."

Works painted during the last ten years of his life (fig. 5) remind us of the misty tonalities of Whistler. As Nicolai Cikovsky, Jr. has pointed out,[59] these late works are not so much transcriptions of actual misty atmospheric conditions (which one would expect of the true Impressionist) but inventions of the artist, the manifestations of his personal, subjective vision.[60] The result is an ambience in which the "solidity of objects" seems to be in the process of dissolving into some enveloping essence, unifying object with surrounding space. Light, the touchstone of Impressionism, is not the determinant factor here, but in some respects there is a parallel between this blending of object with a general tonality and the dissolution of solidities into the flickering, light-based microstructure of later Impressionist broken-color technique. The relationship between these tonal works of Inness and Monet's Impressionism from the 1880s on is, at the very least, a cousinship of sorts and an indication of the gradual erosion of the earlier sanctity of the object and sharply defined descriptive passages in American painting — as in luminism, for example. Only to this extent is Inness "impressionistic."[61]

The subjective feeling in the later painting of George Inness, while to some extent reflecting his personal involvement with Swedenborgian spiritualism, is yet another variation of the tradition of poetic sentiment in American landscape painting that had been there almost from the beginning. The objective prose of Winslow Homer, on the other hand, carried the equally pervasive realistic vein of American landscape painting into terse objective transcriptions of visual sensation. Neither of these strains gave way entirely before the imported features in American Impressionism but, instead, infused the latter with many of those very qualities that distinguish it from its French counterpart.

THE AMERICAN PHASE OF IMPRESSIONISM

As early as September of 1883 Americans had the opportunity to see a number of French Impressionist works in Boston as part of an International Exhibition of Art and Industry held in the Mechanic's Building.[62] This exhibition was shortly followed by one in New York, the circumstances of which drew more attention.[63] In the fall of 1883 the French Government had

given the Statue of Liberty to this country, and since it was necessary to raise funds to provide an architectural base for the statue, a benefit exhibition was organized to be installed at the National Academy of Design. While the exhibition featured such artists as Géricault, Courbet, Corot, Millet, and the Barbizon painters who were then popular, it also included French Impressionists, who were made the real focus of the show.

The culminating event in the sequence of introductions to French Impressionism that the American public encountered in the late nineteenth century occurred in March of 1886, when the American Art Association opened an exhibition of French Impressionists at its Jackson Square location in New York.[64] Some three hundred paintings went on view, among them many of the undisputed masterpieces of French Impressionism,[65] which comprised about one-sixth of the exhibition. In May the exhibition continued at the National Academy of Design.

Although there was adverse criticism, there were also sympathetic voices, and sales amounted to about $18,000. This encouraged the organizers of the exhibition to plan another for the spring of 1887. This second exhibition, less radical in content than the first, was challenged by New York dealers, who opposed the shipping of foreign works duty-free,[66] as had been the case with the 1886 exhibition. The American Art Association, sponsor of both shows, had been founded as a non-profit organization in 1877, ostensibly for the purpose of encouraging American artists, but New York dealers, claiming that it was really an art business, not an educational enterprise, forced a compromise in the arrangements. The paintings came in duty-free, but no sales were allowed. The furor over the customs duty was good publicity, however, and attendance was good.

At the World's Columbian Exposition held in Chicago in 1893, the French Government sponsored an official showing of French art which contained not a single French Impressionist painting. "A Loan Collection of Foreign Masters," however, was gathered from private holdings in the United States: eighteen pictures, including works by Manet, Monet, Degas, Pissarro, Renoir, and Sisley. And the now growing number of American Impressionists, including the future members of The Ten, were well represented in the American section of the art palace.[67]

One visitor to the Exposition took note not only of Impressionism as a style but as an international phenomenon affecting the younger artists "of Russia, Norway, Sweden, Denmark, and America as well as the *plein air* school of Giverney [*sic*]."[68] This visitor was the American writer Hamlin Garland, and his observations, published the following year, have been called the movement's first all-out defense in English. This "blue-shadow idea" was, in Garland's view, a new wave signalling the ongoing vitality of art in an evolutionary process of changing styles.

> The fundamental idea of the impressionists, as I understand it, is that a picture should be a unified impression. It should not be a mosaic, but a complete and of course momentary concept of the sense of sight . . . . It should be the stayed and reproduced effect of a single section of the world of color upon the eye . . . . They therefore strive to represent in color an instantaneous effect of light and shade as presented by nature, and they work in the open air necessarily. They are concerned with atmosphere always. They know that the landscape is never twice alike. Every degree of the progress of the sun makes a new picture . . . . Impressionists are, above all, colorists . . . . They do not paint leaves, they paint masses of color; they paint the *effect* of leaves upon the eye.[69]

The presence of an American phase of Impressionism, sensed at Chicago, seemed to be confirmed in the spring of 1898 when The Ten held their first group exhibition, appropriately, at the Durand-Ruel Galleries in New York. These artists had drawn together partly out of discontent with the restrictive atmosphere the Society of American Artists had acquired. They also desired to exhibit as a smaller, exclusive group displaying some mutuality of taste, but there was really considerable diversity among them — as there had been among the French Impressionists.[70] The same patterns of diversity appeared in other American Impressionists. To be sure, there was evidence enough of lessons gathered from the French but little indication of a studied orthodoxy in American versions of Impressionism. This may have had something to do with the manner in which Impressionism came to the artists — grafted on from outside the schools — and may explain why the question of an academic Impressionism does arise later when both the example and teaching of the American Impressionists became a part of the American student's formal training here.

Nevertheless, there were those who, early on, saw a school. One critic, Sadakichi Hartmann, in 1902, found the artists of the Boston circle around Edmund C. Tarbell — the "Tarbellites," as he called them — so similar that he facetiously professed to find some difficulty in distinguishing among them, "never sure which of them painted this or that picture."[71] Concerned primarily with figure painting, generally of elegant, wholesome women in light-filled interiors, on

porches, or in gardens, the works in this vein by Tarbell and Frank W. Benson recall the gentle urbanity and optimism of the Victorian novels of American William Dean Howells. If there was any single quality most of the American Impressionists shared, it was that of optimism. That it was not otherwise suggests the degree to which their art was thoroughly committed to the pleasurable aspects of life and responsive to the native appeal of the rural landscape, for there was much about the age that could have turned an artist to more sober subjects.

The era of American Impressionism, from the 1890s into the early decades of the twentieth century, coincided with the period when the United States was emerging from self-containment into the status of an international power. The Spanish-American War was fought the same year as the first exhibition of The Ten. Urbanism and industrialization, which had accelerated sharply after the Civil War, were effecting substantial changes in the social and economic profiles of the country, and the great American fortunes were being made. Acquisitiveness was on conspicuous display, and if it was beginning to function in the arts, as fortunes begat patronage, it did not come all in a rush on the younger American painters.

But there were lingerings in the midst of change. During the last quarter of the nineteenth century, American poetry, song, and legend were still predominantly rural in tone and the vision of pastoral America was a treasure-trove of basic virtues. The cult of the self-made man[72] was a popular bit of savory and more often than not, if his success were urban, it was up from rural roots. It was a time that clung nostalgically to the old, simple, pastoral idealities even as the unmeasured vastness of the abstraction of power, which was to become the looming reality of the twentieth century, was already shaping itself within the idea of progress.

There had long been an optimistic American faith in progress. It was enshrined in the founding documents and in the American self-image as sanctuary of freedom and land of opportunity. When American Impressionism made its appearance, one gateway to individual freedom and opportunity had all but closed: the geographical frontier. But at the same time, a theoretical support for the idea of progress — the theory of social evolution — was being employed in the hurly-burly of a new frontier where "survival of the fittest" could be interpreted as an argument in favor of laissez-faire policies in business and industry.[73] Reaction came in the shape of various reform movements and a body of muckraking literature exposing corruption in government as well as in business and industry. The American Federation of Labor was already on the scene, born in 1886 out of an earlier organization, and the continuing conflict between labor and management had begun. Sweatshop and slum were as much a part of the New York scene as Central Park and the new mansions of the wealthy.

In the fall of 1900 Sadakichi Hartmann challenged the American artist to discover the picturesqueness of the city of New York.[74] The tone of his remarks was thoroughly romantic, although the actual themes to which he called attention would have appeared to the general run of romantics as singularly unpromising subjects, more ugly than otherwise: the elevated railroad and its busy stations, the sea of roofs, the blocks of office buildings, and "the unfathomable and inexhaustible misery of the slums." He was actually addressing photographers, but his arguments read like an extended recipe for the kind of painting that would soon emerge from the studios of the so-called Ash Can School — The Eight who made their first appearance as a group in 1908 at the Macbeth Gallery in New York.[75] For some of them, the city was teeming with new, frequently impudent, subjects, and for the first time in American art the commonplaces of the urban scene became a major celebration. Half of the group had worked as newspaper artists[76] and the reporter's eye for the eccentricities of neighborhoods and the eccentrics in the crowd was evident in their work. Some, like Ernest Lawson (who studied with Twachtman) and William Glackens were Impressionists of sorts, and one, Maurice Prendergast, was clearly Post-Impressionist in outlook. There was considerable diversity in the group, with Arthur B. Davies, for example, serving as one of the organizers of the Armory Show that raised artistic issues at odds with the position generally assumed by The Eight.

While there is justification for viewing the vein of raw urban commonplaces in some of The Eight's paintings as diametric to the pastoral amenities of the American Impressionists who were ranging through rural Connecticut and the rest of New England, they both belong to an older, inclusive current of localism in American art. The sense of place was strong in each instance. But even as these two movements were conspicuous aspects in American painting of the early twentieth century, other American artists were confronting abroad the new modernist issues of European art, some hints of which could be seen in New York at exhibitions in the gallery of Alfred Stieglitz. At the New York Armory Show of 1913, the European section would make clear that dramatic changes had

been affecting western art during the previous decade and a new wave of internationalism would soon be evident in American art, superseding both The Ash Can School and American Impressionism — not, however, to the complete exclusion of the native vein of localism, for its history would have a longer run beyond the limits of our focus here.[77]

The urban and industrial reshaping of the American scene may not appear to have had much effect on the American Impressionists as a whole, yet it would be wrong to assert that their art lay entirely outside the realities of the era, in some Never-Never Land of pastoral ideality. Many of them maintained studios in the city and the urban landscape was not entirely absent from their art, however much they may have gentled it. Indeed, it could be said that a substantial contribution to the spread of American Impressionism and its outreach to the American public lay in the nature of the city and in one technological development of American industry: the railroad.

During the era of American Impressionism there was excellent rail service from Manhattan into New England, and Connecticut, as the nearest neighbor, was attracting a good share of the vacation crowds from the metropolitan population. The city could be an uncomfortable place indoors as well as out during the summer months, and "escape" may well have been one impetus for much of the summer migration to the Connecticut shore and countryside. Its picturesque charms, which drew the artists in the first place, inevitably brought others to the region. Many were seasonal birds of passage, but others — like some of the artists — settled in until finally, years after the heyday of Impressionism, the automobile completed the work of a declining railroad system in suburbanizing the Connecticut shore and hinterland closest to the metropolitan area. The sight of the easels of artists and of art students from the summer schools in Connecticut may even have confirmed to many of the summer visitors that they had selected a properly picturesque spot for the summer recess.

There is some correlation between the growth of summer resorts in New England and the growth of plein-air painting so central to Impressionist methods, and the fact that so much of this art was produced in popular vacation areas in New England is worth noting. The history of the growth of many resort areas provides some evidence of a pattern in which the visits of artists and literary personalities preceded the onslaught of the larger vacation crowds.[78] Mount Desert Island in Maine, for example, was visited by several American painters before the Civil War, among others, Thomas Doughty in 1836, Thomas Cole in 1844, Fitz Hugh Lane in 1848 and on subsequent trips, and Frederic Church from the early 1850s to 1860, by which time it was becoming a well-known summer retreat.

In 1848 a summer hotel opened at Appledore, Isles of Shoals, New Hampshire, which soon became a favored summer sanctuary for such literary figures as James Russell Lowell, Nathaniel Hawthorne, and John Greenleaf Whittier. The poetry of Celia Thaxter, daughter of the hotel's proprietor, and her engaging personality made her a popular figure there. Childe Hassam, for whom this locale was a favorite painting ground, was one of her valued friends, and the artist painted her many times in the surroundings of Appledore. Her sonnet on Childe Hassam returned the tribute to the painter. William Morris Hunt, who had done so much to popularize a taste for Barbizon painting in America, spent his last days at the Thaxter home. Hunt, from 1856 to 1862, had also maintained a studio in another growing resort area — Newport, Rhode Island — which had become popular by the 1850s and which, by the end of the century, was displaying conspicuous opulence. Other Massachusetts areas like Cape Ann and Cape Cod attracted generations of artists as well as the vacation crowds.

Connecticut sites such as Greenwich, Cos Cob, Old Lyme, Mystic, Essex, and Noank in the late nineteenth and early twentieth centuries became centers of artistic activity and social interactions of a full range — from acceptance to rejection — among artists, writers, art students, vacationers, and old residents.

It has been said that the American Impressionists rarely associated with groups[79] This is hardly borne out by their history, and the organization of The Ten, which held together for so many years, is only one instance. The communal tone that prevailed in the art colonies at Cos Cob and Old Lyme was, in part, the social consequence of their founding by artists who were themselves a "clubby" breed. There was among them an easy camaraderie born of mutual friendships (particularly strong in the case of Weir, Twachtman, and Hassam) and a common experience abroad as students. There, as Americans, they had acquired a collective identity that extended to their professional lives on their return to the United States. This was maintained informally in the social life at Weir's farms in Branchville and Windham, at Holley House in Cos Cob, and at Florence Griswold's establishment in Old Lyme, but it went beyond such gatherings as these. For several of the artists, membership in The Players[80], where they mingled with theater and liter-

ary figures, and in the Salmagundi Club,[81] which brought together both artists and amateurs of the arts, was a feature of their social lives in New York. And they frequently exhibited their works in private clubs.

Even the fact that so many of them taught at the Art Students League, organized in 1875 by dissident students from the National Academy of Design, suggests some identification with communal purposes, given the "self-help" organizational structure of the school. Moreover, a sense of group identity was clearly affirmed by the secession of The Ten from the Society of American Artists, since, as we have indicated, they wished to mount more compact exhibitions of their works, rather than to be absorbed into the large, unwieldy annuals where the quality was invariably mixed and their identities as professionals compromised.

But one of the most unusual manifestations of community among these artists was the cooperative studio building on West 67th Street in New York, which was planned, financed, and owned by artists.[82] The idea for this particular structure originated around the turn of the century with Henry Ward Ranger, who was instrumental in the founding of the Old Lyme colony. He became president of this cooperative enterprise, and among the other stockholder-owners and occupants of its apartment-studios were Childe Hassam and Frank Vincent DuMond. The top floor was reserved for servants' quarters, while a frieze of Greek horsemen painted by V. V. Sewell, one of the owners, graced the main floor entrance hall, and the spacious studios were furnished with large comforting fireplaces. These were not bohemian "pads."

The original building had scarcely been completed, in 1903, when a second group of artists, including Robert Vonnoh, sponsored, with financial assistance from the first group, the construction of another studio building next to it, dubbed the "Atelier." The idea was so attractive that, by 1907, several similar apartment buildings had been constructed in New York.[83] While it may seem odd that some of the prominent American Impressionists should have contributed so substantially to the history of the American condominium, it was merely one of many manifestations of their action as a social and professional enclave, as knit together by certain common interests and tastes as they were solitary before the easel and individual as to style.

For many of these artists, the teacher's role became an important function. They had returned from studies abroad to settle in as professional artists at precisely the period when there had been a recent proliferation of art schools and departments of art at colleges and universities in the United States.[84] In 1868, when Mary Cassatt left America for her studies in Europe, there were barely a half dozen professional art schools in the country that could claim to be more than ephemeral institutions. Some twenty years later, when Theodore Robinson and Childe Hassam were exploring the Impressionist idiom in France, the number had trebled, even if one did not count the art departments established in a few of the universities. Thus, when the American Impressionists began to appear in numbers during the 1890s, the teaching of art in this country had increased dramatically and would continue to grow. These artists would constitute an important segment of the new artist-teacher population in the professional art schools and in the summer schools which sprang up at pictorially inviting locales conducive to the increasingly popular plein-air painting.[85]

In assessing the role these artists may have played in edging the artistic tastes of the American public towards an appreciation of Impressionism, it should be noted that in Connecticut many local art associations were organized during the period when American Impressionists were active in the state as artists and teachers.[86] These organizations generally aimed at promoting, locally or regionally, public interest in the arts through exhibitions, classes, and other activities. Some of these groups were chapters of the American Federation of Arts (organized in 1909 and incorporated in 1916) "to unite in closer fellowship all who are striving for the development of Art in America, either through production or the cultivation of appreciation . . . and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression."[87] The Connecticut Academy of Fine Arts, first organized in 1910 and incorporated in 1927, continues to hold its annual exhibitions, providing artists in the region an opportunity to exhibit their works to the Connecticut public in a professionally juried context. The record of its exhibitions indicates that some of the American Impressionists were actively involved, both as officers and as exhibitors.[88]

Evidence of the importance of Connecticut to the American Impressionists is, of course, best shown in the work produced in the state by some of its most important figures. John H. Twachtman, J. Alden Weir, Childe Hassam, Willard Metcalf, Theodore Robinson, and several others all painted many of their finest works in Connecticut, and, since landscape was a persistent theme, the sense of place was reflected in the work.

In response to urgings from Weir that he find some place of his own to "get acquainted with . . . grow up with," Theodore Robinson thought of Cos Cob.[89] Although he was active in Connecticut for only a brief period, it was at Cos Cob that he turned out some of his best American paintings. Robinson had made the acquaintance of Monet at Giverny, becoming one of a limited circle of Americans to have cultivated a friendship with the French master,[90] and by 1888 was painting in an Impressionist manner with Monet's encouragement. Until December of 1892, when he began his final residence in the United States, Robinson moved back and forth from Europe. The promise of reconciliation between the Impressionist touch he had acquired abroad and a native leaning towards descriptive realism was maturing in his work; but it was tragically cut off: fragile of health, his production limited, he died in the spring of 1896, less than two full years after the Cos Cob period.

Robinson's habit of working from photographs, which he used very much like traditional studies for a composition, marked off with a grid for scaling to the final work, seems to have been limited chiefly to his figural compositions, probably a matter of both convenience and economy. The practice was not uncommon in the nineteenth century, when photography began to be viewed as one of the artist's tools, even though there was frequent opposition to it as a compromising device. Speculation about an historical relationship between photography and Impressionism raises interesting questions regarding light, perspective, focus, and transient effects. Robinson apparently utilized the photograph to hold in mind some sign of the permanent form of things freed from nature's transience.[91] This might be viewed, in the context of his art generally, as an indication of a haunting conflict between his acceptance of Impressionism as registering the transitory sensation and the traditional American respect for the materiality of things. The problem is complicated by the fact that the photograph does, indeed, register the fleeting moment, holds it back, as it were, outside of time. Be that as it may, Robinson's paintings of the yacht harbor and landings at Cos Cob seem to represent an interval of liberation from any conflicts in his art, for they are among his freshest, surest works.

Weir's advice to Robinson, that he find some place of his own to grow with, came out of the substance of his own life in Connecticut. He had acquired his farm in Branchville around the time of his marriage to Anna Dwight Baker of Windham in 1883. There and at Windham he painted regularly during the summer

Mr. and Mrs. J. Alden Weir in their Branchville home.

season and often at other times of the year. His landscapes are predominantly of these two locales, and his affection for them is registered in the mood of contentment they generally evoke. Their idyllic charm exemplifies the lingering romantic tone in so much of American Impressionism, which in Weir's case was particularly strong. While recognizing that the writer at the time was a young man in love, one finds Weir's remarks in a letter to his bride-to-be expressive of sentiments embodied in his later paintings of the Connecticut countryside. It was no passing fancy.

> I recall those few hours we had in the charming little village of Windham, this is really the first Connecticut village that I have really ever known, & now I feel that a charm is connected with all villages, such as I have read of but never appreciated.[92]

There is here a hint of the degree to which rural Connecticut became for Weir — and others among his painter friends — a paradigm of rustic sanctuary. This — and their fond attachment to certain motifs which appear again and again in their paintings — links them to the temper of romanticism and to the imagery of American rustic poetry, just as the spirit of their gleanings from the countryside suggests affinities with the sentiments of the Picturesque. Their art held less of innovation than of continuities. In this respect, Weir's example is especially to the point.

J. Alden Weir was the first of the major American Impressionists — excepting expatriate Mary Cassatt — to study in Europe. In view of his subsequent role as one of the leaders in the circle of American Impressionists, his initial reaction to the French movement is illuminating. In 1874, when the French Impressionists

made their debut, Weir was a student in Paris, but there seems to be no hint of his awareness of them until three years later, when he writes that he has been across the river to an exhibition of "Impressionalists." He had never seen "more horrible things." The artists did not observe drawing and form, he reported, but presented "an impression of what they call nature." He spent a quarter of an hour with works that included Renoir's *Le Moulin de la Galette* and "left with a headache."[93] These were the reactions of a young man totally immersed in studies of an academic nature under the oversight of Gérôme — the very antithesis of Impressionism. Weir was absorbing, in his visits to museums, lessons from the masters of the past and noting those artists of the present whom he was prepared to accept. The tone of his remarks has a youthful passion, but he would be nearly as disturbed towards the end of his career when he encountered the works of Matisse.[94] Weir did not leap quickly into new waters.

His report to his father from London in 1873, before going on to Paris, is also revealing.[95] He was both charmed and awed by the works of John Constable but found Turner's *Rain, Steam, and Speed* (1844, National Gallery, London) "very curious." He also expressed disappointment in Turner's *The Burial of Wilkie* (now *Peace – Burial at Sea*, 1842, Tate Gallery, London), which he had previously known through an engraving. Here Weir's innate conservatism shows through his sketchy comments. Both of these paintings by Turner are in his "impressionistic" manner. The former picture, with its unusual composition featuring a vague, dark train bearing down on a sharp diagonal out of a colorful mist, had from its first appearance been a controversial work, both "insane" and "magnificent" to the eyes of one reviewer.[96] Whereas the subject of *Peace – Burial at Sea* presumably had an acceptable romantic appeal to Weir, it would have appeared to him in an engraved version as less diaphanous than it actually was; and the deliberately sooty darkness of the sail-and-steam vessel would have seemed less startling in the half-tones of a print than when viewed in the ambience of Turner's opalescent sea and the veil of atmosphere around it. Weir was not yet at a point in his career when he could accept the more radical phase of Turner's work. His reaction to the Impressionists only a few years later is thus understandable, for it was traditional "drawing and form" that caught his appreciative eye during his student years.

His espousal of Impressionism — generally a somewhat guarded partisanship — required preparation. This process undoubtedly began even during those early years in France through his warm friendship with Jules Bastien-Lepage,[97] whose careful draftsmanship was so respectful of the materiality of things. But Bastien-Lepage also advocated plein-air painting, and the combination represented a compromise between the old and the new. His palette, lightened by his adaptations of Impressionism, often emitted a cool, silvery tone similar to that in Corot's later landscapes, which could also be found later in some of Weir's paintings of landscape subjects around Branchville and Windham.

Weir's early respect for Mary Cassatt's painting, evidenced soon after his return from France by his invitation to her on the occasion of the 1878 annual exhibition of the Society of American Artists, implies that he was already favorably inclined towards painting that owed something to the example of Manet, as Cassatt's work did at the time. As a student, he had shown an interest in the works of such masters as Velasquez and Hals,[98] artists who were also important to Manet; and in 1881 Weir was instrumental in acquiring two important Manets for the collector Erwin Davis. Finally, Weir's own still-life painting *The Delft Plate* (1888, Museum of Fine Arts, Boston) is remarkably close to Manet in conception and handling. It had been a steady evolution, and around 1890 Weir's Impressionist period would begin.

In *Building a Dam, Shetucket* (cat. 76, illus. p. 19), Weir's restrained Impressionism had fully matured, and one understands why his good friend Albert Pinkham Ryder pronounced it one of the artist's best works.[99]

The subject would appear to be singularly unproductive of the idyllic mood Weir so successfully draws from the scene, as the scar of earth in the woods loses its ugliness in the mellow tones of summer light. One is reminded of Emerson's remark: "There is no object so foul that intense light will not make beautiful."[100] Space is compressed. Pattern emerges. It is finely orchestrated work, not the record of a transient moment. Here, as in Twachtman's visual poetry, is that subtle ambivalence through which reality and form drift alternately in and out of the consciousness of the viewer.

It has been said that Weir, Twachtman, Robinson, and Hassam brought to America "a pale, belated impressionism" and that their pictures, despite "a supposed devotion to particularity," had only "a vague, unlocalized prettiness."[101] Belated their Impressionism surely was, since by the time they emerged on the American scene, the French Impres-

sionists — latterly "Independents" — had ceased to exhibit as a group. Given the stylistic variety among the French Impressionists themselves, it is risky, however, to be too doctrinaire in one's generalizations with respect to style, particularly when the inevitable comparisons so often hinge on qualitative judgments. As pointed out earlier, "Impressionism," as a stylistic term, is something of an abstraction. It serves best as a term of convenience of the most general nature, and this is as true of the French as it is of the American phase.

American Impressionism was not "unlocalized," for there is no mistaking its sense of place. To anyone on intimate terms with the New England countryside, the landscapes of the American Impressionists are still echoed in the land. As Charles Eldredge has noted, "these painters' eyes were opened to the simple pleasures and modest beauties of their own region."[102]

The Americans were Impressionists selectively. Plein-airism they adopted (although this was not exclusively an Impressionist practice); the technique of flickering brushwork they employed with widely varying degrees of commitment and in a variety of forms; as a group, they tended to emphasize the permanent form of things at least as much as they courted the transforming energy of light; they were not always "blue shadow" painters and often reverted to tonalism; optical mixtures they used now and then, but this seems never to have been a central issue; and they frequently pursued Impressionism's decorative potentialities to enhance the surfaces of their paintings, in some cases to the point of mannerism. But one feature seems fairly consistent: a tendency to retain something of the materiality of things. There are exceptions to this, but even in the bath of light and atmosphere, the resistant form of the object usually seeps through. This is demonstrated even in Hassam's work, which is often so close to being "typically" Impressionist in handling.

When Robinson was discovering Impressionism, Childe Hassam (already a mature artist before going to Paris in 1886 to study at the Académie Julian) was also beginning to explore an Impressionist palette and technique. His *Grand Prix Day* (1887, New Britain Museum of American Art; fig. 6), executed in a flashing technique, was shown in the Paris Salon of 1888 and again, in 1893, at the World's Columbian Exposition in Chicago. In this work, and in a smaller, sketchier version now in the Museum of Fine Arts, Boston, Hassam was on old home ground. Before going to Paris he had painted street scenes in varied

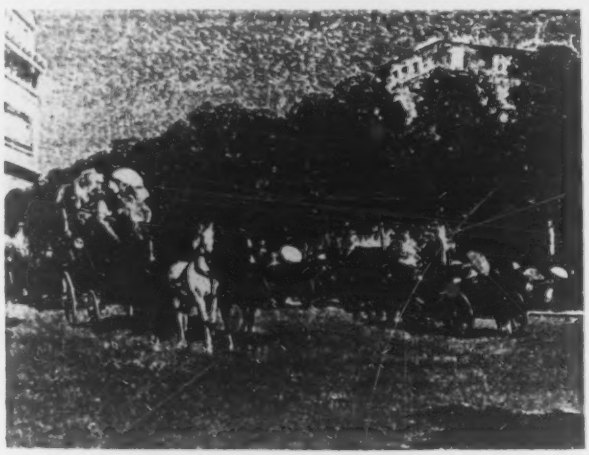


Fig. 6. Childe Hassam. *Le Jour de Grand Prix*, 1887. Oil on canvas, 36" x 48". New Britain Museum of American Art.

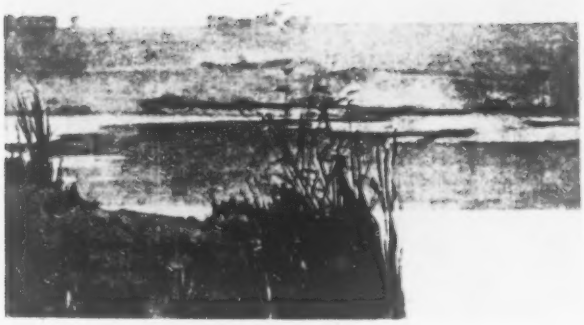


Fig. 7. John H. Twachtman. *Arques-la-Bataille*, 1885. Oil on canvas, 60" x 78⅞". The Metropolitan Museum of Art, Purchase, 1968, Morris K. Jesup Fund.

moods of atmosphere and light.[10] Street scenes were always among his favorite subjects, a predilection he shares with some of the French Impressionists. But what is particularly notable about *Grand Prix Day* is the fact that although its surface is developed in the short touches of Impressionist brushwork, the various forms, even the fluttering passages of foliage, retain weight and density; and this is as true of the smaller work in Boston as of the Salon piece in New Britain. The pattern of light and dark is equally strong. The effect of light does not dissolve the weightiness of things, and even where individual forms are sketchily mingled together there is a massy denseness to the passages. There is much about it that recalls the objective vein in American painting (cf. fig. 4). Still, the accents of brilliant light, the general luminosity of the scene, and the lively brushwork indicate already an understanding of what some of the French Impressionists had been doing. Hassam developed considerable facility with the "stitchery" of broken color rendering and, in many of his American works, there is often a distinctive and deliberate touch in the brushwork, like a coded vocabulary more dash than dot. The technical aspects of Impressionism are less marked in others.

John H. Twachtman returned to the United States from Paris the same year Hassam arrived in the French capital, but his Impressionism, which began around 1890, would be an intensely subjective variety. He had developed in France a style that departed radically from his earlier Munich and Barbizon manners. His large canvas, *Arques-la-Bataille* (1885, The Metropolitan Museum of Art; fig. 7), stands as the masterwork of this period of his career. Sky, distant bank, river, and foreground are resolved into gently-toned horizontal bands, only slightly modulated here and there by quietly emergent details. This painting recalls the formal elegance of Whistler and the refinements of Far Eastern art (the latter especially evident in the deft calligraphic rendering of the grasses in the foreground) and prefigures the basic difference between Twachtman's mature American works and characteristics associated with French Impressionism. The lyricism of his later painting would be derived not from the immediate sensation but from a meditative concentration on his subjects that seems to suspend them somewhere between reality and dream, like fading after-images of a remembered fragment of nature. Of all the American Impressionists, Twachtman was the most poetic temperament, and his paintings in series

— of the pools and cascades on his Connecticut farm — often approach in form and feeling a level of abstraction nearly musical in tone.

Like Twachtman, Willard Metcalf was a painter of the seasons, but more literal in his approach. Although he became known as the "poet laureate" of the hilly New England landscape, there are few of those poetic transformations in his work that were so essential to Twachtman's vision. But his prose — if one may call it that — did not lack grace, or sensitivity to nature's quieter moods. Indeed, there were none among the American Impressionists who were more attuned to the nuances of spring light which had yet some edge of winter's chill left in it, to the lazy warmth of summer meadows, or to the almost submarine spectrum of moonlight.

The images created by these painters have a familiar look. They probably represent to most viewers who know the region their own remembered pleasures, even when the mood of the pictures derives from the more somber aspects of the year's cycle, for even melancholy can be a delicious sentiment, as Millet knew and as Twachtman's winter pools attest. Casual meanderings along Connecticut's shore and over its country roads can still reveal the native sources of these Impressionist images: the spring blossoms, laurel along the ledges, the light-filtered shade of trees at midsummer, the sparkle of some small brook, old farms weathered by the years, fields mottled by outcroppings of ledge and sectioned by the ubiquitous stone walls, village lanes that have somehow managed stubbornly to retain the charms of a gracious past, the flashing patterns of color and light in the bobbing yacht harbors, quiet stretches of wetlands along the shore, summer gardens and meadows flecked with wild flowers, autumn foliage, winter snows, forested hills, and over all the constantly shifting patterns of New England's skies.

While the painting techniques of these American Impressionists reveal, in widely varying degrees of adaptation, their gatherings from the European experience, their themes persistently call attention to continuities of much larger range than the decades of Impressionist activity itself. Their localisms are of the moment, of particular places and moments viewed with Impressionist immediacy, often on the spot "with the sight of simple seeing," to use Wallace Stevens' phrase.[104] But they also catalogue, as if by some conditioned seeking out of an American typology, the kinds of subjects that one could also find imbedded in American literature: vignettes drawn from the particularities of an experience of American places, yet

The waterfall on Twachtman's Greenwich farm.

rendered typical by their drift into a collective consciousness that has formed out of these fragments an American sense of place. That these images contain so many overtones of romantic sentiment is but the heritage from which no society can escape — its own history. The painting of American places was born in a romantic era and developed an iconography that could not be easily shed. A fair measure of it was fashioned in New England, and the fact that so much of American Impressionism came out of this region is a conjunction of some consequence.

Walt Whitman closed the Preface to the 1855 edition of his *Leaves of Grass* with these words: "The proof of the poet is that his country absorbs him as he has absorbed it." In its own time, American Impressionism was accorded its measure of affectionate proof even as it revealed its own affections in its sense of place. There may be some elusive reciprocal relationship in all this, as the landscape image of the land created expectation in return. Now, after a season of forgetfulness, we can only surmise to what degree the American Impressionists were instrumental in establishing a vision of New England that still lingers as an attractive image in the American mind.

NOTES

1 Letter dated March 10, 187[8], from 13 Avenue Trudanie Archives of American Art, microfilm reel 71, frame 1088.

2 Louis Leroy, *Charivari*, April 24, 1874.

3 Announced by Armand Silvestre, *"Le monde des arts," La Vie Moderne*, April 24, 1879.

4 John I. H. Baur, *Leaders of American Impressionism* (Exh. cat., The Brooklyn Museum, 1937); F. Van Deren Coke, *Impressionism in America* (Exh. cat., University of New Mexico, 1975); reprinted *The American Impressionists* (Exh. cat., Hirschl and Adler Galleries, 1968); Donelson F. Hoopes, *The American Impressionists* (New York: Watson-Guptill Publications, 1972); Moussa M. Domit, *American Impressionist Painting* (Exh. cat., National Gallery of Art, 1973); Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974); Charles Eldredge, "Connecticut Impressionists: The Spirit of Place," *Art in America*, 62 (Sept.-Oct.,1974), 84-90; and William Gerdts, *American Impressionism* (exh. cat., Henry Art Gallery, University of Washington, 1980).

5 For a thorough treatment of this subject, see Ernst Gombrich, *Art and Illusion: A Study of the Psychology of Pictorial Representation*, 2nd ed., rev. (N.Y.: Bollingen Foundation, 1961).

6 For a discussion of Impressionist microstructure, see Fritz Novotny, "The Reaction Against Impressionism from the Artistic Point of View," *Problems of the 19th and 20th Centuries*: Vol. IV, *Studies in Western Art* (Princeton University Press, 1963), pp. 93-103.

7 Foremost among the color theories known to the Impressionists was that of Michel E. Chevreul, whose *De loi du contraste simultané des couleurs* . . . was published in Paris in 1839. (1st English ed., 1854.) Other influential publications were Charles Blanc, *Grammaire des arts du dessin* (1867), extending Chevreul's theories and dealing at length with optical mixtures; H. Von Helmholtz, *Handbuch der Physiologischen Optik* (1867); and Ogden N. Rood, *Modern Chromatics* (1879). Neo-Impressionism, which relied more heavily on scientific color theory, was developed during the 1880s by Georges Seurat, who employed Chevreul's circle of four basic colors and their intermediates: *blue*, blue-violet, violet, red-violet, *red*, red-orange, orange, yellow-orange, *yellow*, yellow-green, *green*, and blue-green. These colors were not mixed with one another but mixed individually with white to increase the range of values within each color. By mingling the separate dots of these colors, Seurat intended that the resultant microstructure would mix optically in the vision of the viewer. For a letter from Pissarro to Durand-Ruel on Neo-Impressionist objectives, see Lionello Venturi, *Les Archives de l'Impressionisme* (N.Y.: Editions Durand-Ruel, 1939), Vol. II, 24.

8 In an unpublished essay written for Durand-Ruel in January, 1873, Monet's friend, Armand Silvestre, placed early Impressionism in historical context, relating it to the art of Delacroix, Corot, Courbet, and Manet. Cited in Kermit Champa, *Studies in Early Impressionism* (New Haven: Yale University Press, 1973) p. 97.

9 ". . . *la représentation des choses* réelles et existantes," in *Courrier du Dimanche*, December 25, 1861.

10 Cf. Corot, *L'Hôtel Cabassus à Ville d'Avray* (1835-40, Louvre); Monet, *The Bridge at Bougival* (1869-70, The Currier Gallery of Art, Manchester, N.H.); and Pissarro, *Entrance to Village of Voisins* (1872, Louvre).

11 Frédérick Villot, as quoted in René Huyghe, *Delacroix* (N.Y.: Abrams, 1963), p. 129.

12 For comments on Anglo-French connections and on the presence of English artists and their works in France, see Prosper Dorbec, "Les Paysagistes Anglais en France," *Gazette des Beaux-Arts*, Series 4, 8 (1912), 257-81.

13 See Christopher Hussey, *The Picturesque: Studies in a Point-of-View* (London: G. P. Putnam's Sons, 1927). Jane Austen was attracted to William Gilpin's writings at an early age and occasionally alludes to the vogue of the Picturesque in her writings. See *Sense and Sensibility* (London: Oxford University Press, 1970), pp. 82-84, for a dialogue on the Picturesque; also *Northanger Abbey and Persuasion* (London: Oxford University Press, 1971), p. 100.

14 Books by William Gilpin include *An Essay upon Prints: Containing Remarks upon the Principles of Picturesque Beauty* . . . , 2nd ed. (London: G. Scott, 1768); *Observations, Relative Chiefly to Picturesque Beauty* . . . , 2 Vols. (London: R. Blamire, 1786); *Remarks on Forest Scenery* (London: R. Blamire, 1791); *Three Essays; on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape* (London: R. Blamire, 1792).

15 Although Constable's work does not adhere to the stereotypes of the Picturesque, there is evidence of Picturesque elements in his compositions and in his sketches, a natural relationship considering the origin and focus of the movement and Constable's early exposure to the Picturesque ideas of his acquaintance John T. Smith. During Constable's youth the cult of the Picturesque was at its height, and some of the artist's remarks on the landscape in his correspondence have overtones of Picturesque sentiment. Constable's library contained works by William Gilpin, Richard Payne Knight, Uvedale Price, and John T. Smith, the important English writers on the Picturesque. See Leslie Parris, Conal Shields, and Ian Fleming-Williams (eds.), *John Constable: Further Documents and Correspondence* (London: The Tate Gallery and Suffolk Records Society, 1975), pp. 25-52. On Smith's relationship to Constable, see Graham Reynolds, *Constable, The Natural Painter* (N.Y.: McGraw-Hill, 1965), p. 22; also, by same author, *Catalogue of the Constable Collection* (London: Her Majesty's Stationery Office, 1973), pp. 13, 19; R. B. Beckett, *John Constable and the Fishers: The Record of a Friendship* (London: Routledge and Kegan Paul, 1952), pp. 81-83, 124.

16 In a letter of 1903 to Wynford Dewhurst, who was preparing a book *(Impressionist Painting, Its Genesis and Development*, London, 1904), Pissarro remarked that Constable, Turner, and Old Crome had influenced the Impressionists in that these English painters shared their own aims

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with regard to plein air, light, and fugitive effects. Shortly afterwards, writing to his son Lucien, Pissarro is less emphatic as to their influence. See Camille Pissarro, *Camille Pissarro: Letters to His Son Lucien*, ed. John Rewald with Lucien Pissarro, trans. Lionel Abel (N.Y.: Pantheon Books, 1943), pp. 355-56.

17 "Constable said that the superiority of the green he uses for his meadows derives from the fact that it is composed of a multitude of different greens. What causes the lack of intensity and of life in verdure as it is painted by the common run of landscapists is that they ordinarily do it with a uniform tint. What he said about the green of the meadows can be applied to all the other tones." *The Journal of Eugène Delacroix*, trans. Walter Pach (N.Y.: Crown, 1948), p. 730.

18 Letter to Lucien dated May 8, 1903. *Pissarro: Letters*, p. 356.

19 Letter to Lucien dated September 6, 1888. *Pissarro: Letters*, pp. 131-32.

20 In a letter to his father, dated Paris, June 3, 1874, J. Alden Weir wrote that "the French call Bonington and Constable the founders of the French school and their works are very much thought of." Weir was not referring to the Impressionists but to the Barbizon painters of landscape. For the relationships between the English and French landscape painters, see Prosper Dorbec, "Les paysagistes anglais en France," *Gazette des Beaux-Arts*, Series 4, 7 (1912), pp. 257-81. A brief account is in Jean Bouret, *The Barbizon School and 19th Century French Landscape Painting* (Greenwich, Conn.: New York Graphic Society, 1973), pp. 33-42.

21 Charles Baudelaire, *Art in Paris 1845-1862: Salons and Other Exhibitions Reviewed by Charles Baudelaire*, trans. Jonathan Mayne (London: Phaidon, 1965), p. 109.

22 Fritz Novotny, *Painting and Sculpture in Europe 1780-1880* (Baltimore: Penguin, 1960), pp. 104-05.

23 See Lois Fink, "American Artists in France, 1850-1870," *American Art Journal*, 5 (Nov. 1973), 32-49. Bouret, *The Barbizon School*, pp. 22-24, believes the U.S. and U.S.S.R. have more Barbizon works than other countries.

24 Baudelaire, p. 196.

25 John I. H. Baur, "Early Studies in Light and Air by American Landscape Painters," *Brooklyn Museum Bulletin*, 60 (Winter, 1948), 1-9.

26 John I. H. Baur, "American Luminism," *Perspectives USA*, 9 (Autumn, 1954), 90-98.

27 Thomas Cole, "Essay on American Scenery," *The American Monthly Magazine*, New Series, I (Jan., 1836), 1-12; reprinted in John McCoubrey (ed.), *American Art 1700-1960: Sources and Documents* (Englewood Cliffs, N.J.: Prentice-Hall, 1965), pp. 98-110; also in John Conron (ed.), *The American Landscape: A Critical Anthology of Prose and Poetry* (N.Y.: Oxford University Press, 1974), pp. 568-78.

28 Cole, (McCoubrey, p. 109), (Conron, pp. 577-78).

29 Cole, (Conron, p. 578). See also Barabara Novak, "The Double-Edged Axe," *Art in America*, 64 (Jan.-Feb. 1976), 45-50; and in the same issue, Donald B. Kuspit, "19th-Century Landscape: Poetry and Property," 64-71.

30 Cole, (McCoubrey, pp. 99-100), (Conron, p. 569).

31 Ralph Waldo Emerson, *Nature* (Boston: James Munroe and Co., 1836).

32 Regis Michaud, *Emerson the Enraptured Yankee*, trans. George Boas (N.Y.: Harper and Bros., 1930), p. 133.

33 *The Crayon*, II, 4 (July 25, 1855), 47. And Emerson wrote: "Our hunting for the picturesque is inseparable from our protest against false society." *Emerson's Complete Works* (Boston: Riverside, 1833-1893), III, p. 171.

34 William J. Stillman, "The Philosophers' Camp," *Century Magazine*, 46 (1893), 598-606.

35 Charles Eliot Norton testified to Lowell's enthusiasm when he visited the latter shortly after his return. Charles Eliot Norton, *Letters*, I, pp. 182-83. As editor of *Atlantic Monthly*, Lowell encouraged numerous articles about nature. See Hans Huth, *Nature and the American* (Berkeley: Univ. of California Press, 1957), pp. 100-04, for an account of his interest. Emerson, in his poem "The Adirondacs," wrote: "The spiritual stars rise nightly shedding down/ A private beam into each several heart."

36 Emerson had acknowledged fairly late in 1837 that one could acquire new sharpness of perception if one had the advantage of the company of an artist. Emerson, *Journals*, IV, p. 321.

37 A handy anthology is *The Art Criticism of John Ruskin*, ed. Robert L. Herbert (Garden City, N.Y.: Doubleday Anchor, 1964).

38 *The Crayon*, I (1855): 1 (Jan. 3), 1-2; 3 (Jan. 17), 34-35; 5 (Jan. 31), 66-67; 7 (Feb. 14), 97-98; 10 (Mar. 7), 145-46; 14 (Apr. 4), 209-11; 18 (May 2), 273-75; 23 (June 6), 354-55; II, 2 (July 11), 16-17.

39 *Crayon*, p. 34.

40 *Crayon*, p. 34.

41 Baur, "American Luminism," p. 90.

42 Baur, "American Luminism," p. 97, quoting remarks by George Santayana on Lucretius.

43 Novotny, p. 101. See Madeleine Fidell-Beaufort and Janine Bailly-Herzberg, *Daubigny* (Paris: Editions Geoffroy-Dechaume, 1975) for works by this artist which bear comparision with the early phase of Impressionism. For specific references to this connection see Kermit Champa, *Studies in Early Impressionism* (New Haven: Yale University Press, 1973), pp. 59-60, 70-72, 75-77, 92-93.

44 Among others, Bryant's "Inscriptions for the Entrance to a Wood" (1817), "Autumn Woods" (1824), "A Summer Ramble" (1826), and "The Path" (1863).

45 For this tone in Wordsworth's landscape imagery and images comparable to those in Barbizon landscape, see *Prelude* (1799-1805), "Lines Composed a Few Miles Above Tintern Abbey" (1798), "When, to the Attractions of the Busy World" (1805-1815), and "Yarrow Visited" (1814-1815). In the Preface to *Lyrical Ballads* (1800) the poet eulogizes the rustic life close to nature. Bryant was indebted to Wordsworth's example, and once remarked that the English poet was "a sort of poetical master" to him. See *The Letters of William Cullen Bryant*, ed. William Cullen

Bryant II and Thomas G. Voss (N.Y.: Fordham University Press, 1975-1977), I, p. 235 (letter to Charles Folsom, dated March 20, 1827). For other references to the Wordsworth connection: I, pp. 114, 159; and II, pp. 342-45 (on Bryant's visit with Wordsworth in July, 1945).

46 Julia Cartwright, *Jean François Millet: His Life and Letters* (N.Y.: Macmillan, 1902), p. 106.

47 William Wordsworth, in "Lines Composed a Few Miles Above Tintern Abbey."

48 Cartwright, p. 106.

49 Compare Ranger's *Autumn Woodlands* (fig. 5) with Théodore Rousseau's *Sortie de Forêt à Fontainebleau, Soleil Couchant* (c. 1848, Louvre) and *Une Avenue, Forêt de l'Isle-Adam* (1849, Louvre); and Narcisse Diaz de la Peña's *Forest Scene* (1867, St. Louis Art Museum).

50 The critic Sadakichi Hartmann, recounting a visit to Ryder's studio, found that the artist's method seemed related to Diaz and Monticelli, of whom the former, Narcisse Diaz de la Peña, was one of the Barbizon group. See his *A History of American Art* (Boston: L. C. Page, 1902), I, p. 313. Nicolai Cikovsky, Jr., *George Inness* (N.Y.: Praeger, 1971), p. 61, states that Ryder, like Inness, was "nourished by Barbizon art." Ryder also admired Corot.

51 Leo Stein, "Albert Ryder," *The New Republic*, 14 (April 27, 1918), 385-86.

52 See, for example, J. Alden Weir, *Moonlight* (c. 1905, Chester Dale Collection, National Gallery of Art, Washington, D.C.). Boyle, p. 160, links Weir's *Pan and the Wolf* and *Fishing Party* to Ryder.

53 The most frequently cited work is Monet's *Women in a Garden* (1866-67, Louvre), with which one should compare such works by Homer as *The Morning Bell* (c. 1866, Yale University Art Gallery), *Croquet Scene* (1866, The Art Institute of Chicago), *The Bridle Path, White Mountains* (1868, Sterling and Francine Clark Art Institute, Williamstown, Mass.), and *Long Branch, New Jersey*, 1869, Museum of Fine Arts Boston.).

54 On this problem see Barbara Novak, *American Painting of the Nineteenth Century* (N.Y.: Praeger, 1969) pp. 165-74, where arguments by Lloyd Goodrich and Albert Ten Eyck Gardner are also cited. Also John Wilmerding, *Winslow Homer* (Praeger, 1972), pp. 48-52.

55 Boyle, p. 210.

56 This is apparent in his dashing canvas of *Paul Helleu Sketching, and His Wife* (1889, The Brooklyn Museum). The flickering brushstrokes function primarily to indicate individual blades of grass, just as his handling of drapery, hats, and canoe supports the substantiality of these things with different brushwork. The slender rod supporting the artist's canvas is rendered with precision, emphasizing its whip-like resilience.

57 To "Editor Ledger" from Tarpon Springs, Florida, cited in George Inness, Jr., *The Life, Art and Letters of George Inness* (N.Y.: The Century Co., 1917), pp. 168-74.

58 Cikovsky, p. 62 ff.

59 Cikovsky, p. 62 ff.

60 His work was once described as "more of a painting than a picture." See "Some Living American Painters. Critical Conversations by Howe and Torrey," *Art Interchange*, 32 (April 1894), 102.

61 George Inness, Jr., p. 168, states: "That my father was an impressionist in the highest sense of the word cannot be doubted, but he abhorred the name and what it stood for in generally accepted terms."

62 Hans Huth, "Impressionism Comes to America," *Gazette des Beaux-Arts*, series 6, 29 (April 1946), 225-52, documents early U.S. exhibitons of French Impressionism.

63 Huth, "Impressionism . . . ," 231-35. William Merritt Chase and Carroll Beckwith were in charge of the arrangements for this exhibition, and the emphasis on the Impressionists was apparently Chase's idea.

64 Huth, "Impressionism . . . ," 237-44. Arrangements were made with the French dealer Durand-Ruel in the summer of 1885.

65 Huth, "Impressionism . . . ," 239, note 22. Among these works were Degas, *The Millinery Shop* (1886, The Art Institute of Chicago); Manet, *The Fifer*, (1866, Louvre) and *On the Balcony* (1869, Louvre); Renoir, *Dance at Bougival* (1883, Museum of Fine Arts, Boston) and *Luncheon of the Boating Party* (1881, Phillips Memorial Gallery, Washington, D.C.).

66 J. Alden Weir wrote a letter to the editor of *The Critic*, dated December 9, 1885, protesting the high duty on imported art works. AAA, reel 125/357.

67 Among the exhibitors were Weir, with 8 oils and 26 prints; Hassam, 6 oils and 4 watercolors; Vonnoh, 13 oils; Lilla Cabot Perry and Thomas Dewing, 7 works each; Chase, 6; Twachtman, 5; Reid, 4; Robinson, Metcalf, Tarbell, Benson, Simmons, and Ochtman, 3 each; and DeCamp, 1.

68 Hamlin Garland, *Crumbling Idols* (Chicago: Stone and Kimball, 1894), p. 121. "Impressionism," pp. 121-41.

69 Garland, 122-24.

70 Perhaps we attach too much significance to the word "Impressionist," given the casual nature of the christening of 1874 and the subsequent rejection of the term by the artists themselves. See notes 2 and 3.

71 Hartmann, pp. 240-41.

72 Merle Curti, *The Growth of American Thought*, 3rd ed. (N.Y.: Harper and Row, 1964), pp. 626-32.

73 Curti, pp. 552-63.

74 Sadakichi Hartmann, "A Plea for the Picturesqueness of New York," *Camera Notes and Proceedings*, 4 (October 1900), 91-97.

75 They included Robert Henri, John Sloan, George Luks, William Glackens, Everett Shinn, Ernest Lawson, Arthur B. Davies, and Maurice Prendergast.

76 Sloan, Luks, Glackens, and Shinn.

77 The "regionalism" of Grant Wood, Thomas Hart Benton, and John Steuart Curry, at its peak in the 1930s, is the most obvious example.

78 Huth, *Nature and the American*, pp. 105-28.

79 Hoopes, p. 8.

80 The Players was founded in 1888 by Lawrence

Barrett, Augustin Daly, and Edwin Booth (who donated his house at 16 Gramercy Place for the organization's quarters, reserving a suite for himself until his death in 1893). The membership was limited to artists, editors, authors, and playwrights, although other individuals of prominence were eligible.

81 The Salmagundi Club was founded in 1871 as a sketch class.

82 See "Co-operative Studio Building for New York Artists," *The Commercial Advertiser* [New York], March 28, 1903, p. 5; and "Artists Who Pay No Rent," *Brooklyn Daily Eagle*, July 7, 1907. It was the cooperative idea alone that was new, since the studio building had long been a feature of both New York and Boston art scenes. The studios of the famous Tenth Street Building in New York, designed by Richard Morris Hunt in the late 1850s, had provided working quarters for such artists as Frederic Church, Albert Bierstadt, and Martin Johnson Heade; and during the American Impressionist era, William Merritt Chase had studios there. In 1902, Weir also occupied a studio in this building. Archives of American Art, reel 125/895.

83 *Brooklyn Daily Eagle*, July 7, 1907.

84 Pennsylvania Academy of Fine Arts (1805), National Academy of Design (1825), Maryland Institute (1826), Cooper Union (1859), School of the Art Institute of Chicago (1866), Yale School of Fine Arts (1866), Cincinnati Art Academy (1869), Massachusetts School of Art (1873), department of art at Syracuse University (1873), department of art at University of Illinois (1873), California School of Fine Arts (1874), Art Students League (1875), School of the Museum of Fine Arts, Boston (1876), department of art at University of Kansas (1877), Rhode Island School of Design (1877), Cleveland Institute (1882), Kansas City Art Institute (1885), Minneapolis Art Institute (1886), Corcoran School of Art (1887).

85 At the Art Students League (Twachtman, Weir, Chase, Metcalf, Hassam, DuMond, and Reid); at Cooper Union (Metcalf, Twachtman, Weir, Reid); at the Pennsylvania Academy of Fine Arts (Chase, Vonnoh, Robinson); at the Boston Museum School (Benson, Tarbell); and at numerous summer schools. They also reached out to other parts of the coutry: Lawson taught in Columbus, Georgia, in Kansas City, Missouri, and in Colorado Springs (as did Reid). Twachtman taught in Cincinnati; Carlsen in San Francisco. Tarbell was principal of the Corcoran School of Art from 1918 to 1925. Such an extensive record of teaching left a mark on the schools and the students, forming another generation of Impressionists, even as the mainstreams of American art had turned in other directions.

86 New Haven Paint and Clay Club (1900), Connecticut Arts Association, Danbury (1908), Connecticut Academy of Fine Arts (1910), The Greenwich Society of Artists and New Haven Brush and Palette Club (1912), Lyme Art Association and Municipal Art Commission of New Haven (1914), Silvermine Guild of Artists and Kent Art Association (1922), Mystic Art Association and Wilton Art Association (1924), Hartford Salmagundians (1928), Hartford Society of Women Painters, Art League of New Britain, and Darien Guild of the Seven Arts (1929).

87 *American Art Annual*, 31 (Washington, D.C.: The American Federation of Arts, 1935, for the year 1935), p. 23.

88 Henry C. White was one of the founding members and Guy Wiggins served as president from 1927 well into the 1930s. Several of the artists in the present exhibition exhibited regularly or occasionally.

89 Theodore Robinson, Diary, New York, April 11, 1895. Frick Art Reference Library, New York.

90 Besides John Signer Sargent, there was Lilla Cabot Perry and Theodore Butler, who married Monet's stepdaughter.

91 "Painting directly from nature is difficult, as things do not remain the same, the camera helps to retain the picture in your mind." Quoted in John I. H. Baur, *Theodore Robinson* (Exh. cat., The Brooklyn Museum of Art, 1946), p. 36.

92 Letter to Anna Dwight Baker, posted May 16, 1882. Archives of American Art, microfilm 125, frame 42.

93 Letter of April 15, 1877.

94 Letter to C. E. S. Wood, dated January 30, 1915. AAA, 126/47–48. For his rejection of the Futurists, see letter to C. E. S. Wood, February 8, 1914. AAA, 126/8.

95 Letter dated September 26, 1873. AAA, 71/40–41.

96 *The* [London] *Times*, May 8, 1844.

97 Weir was instrumental in acquiring Bastien-Lepage's *Joan of Arc* (1879, The Metropolitan Museum of Art) for the collector Erwin Davis, who bequeathed it to the museum in 1889. Weir even considered having Bastien-Lepage serve as best man at his wedding to Anna Dwight Baker. In 1887, he helped raise money for a memorial to Bastien-Lepage, who died in 1884.

98 "Velasquez I admire" (letter, Paris, Dec. 14, 1873); Frans Hals "this great Dutch genius" (letter, Paris, around June, 1874); Velasquez's *infanta* "rich and wonderful in values" (letter, Paris, June 3, 1874); "I am now at Haarlem, the town that I revere! the birth-place of Frans Hals!" (letter, Haarlem, Jan. 2, 1875); a portrait by Velasquez was "all one could wish for in a portrait" (same letter); and in a letter to his father from Rotterdam, Jan. 8, 1875, Weir included a poem he had written in praise of Hals.

99 Letter to C. E. S. Wood, dated January 13, 1911. AAA, 126/861–62.

100 Emerson, *Nature*, p. 20.

101 John McCoubrey, *American Tradition in Painting* (N.Y.: George Braziller, 1963), p. 31.

102 Charles Eldredge "Connecticut Impressionists, The Spirit of Place," *Art in America*, 62 (Sept.–Oct. 1974), 89.

103 For example, *Rainy Day, Boston* (1885, The Toledo Museum of Art) and *Boston Common at Twilight* (1885–6, Museum of Fine Arts, Boston).

104 From "An Ordinary Evening in New Haven," in *Collected Poems of Wallace Stevens* (N. Y.: A. Knopf, 1964), p. 471.

Howard H. Davis, III
P.O. Box 573
Kingsland, Georgia 31548
March 19, 1990

Senator Sam Nunn:

I am a property owner on the Georgia side of the St. Marys River. It is my understanding that legislation is being considered that will authorize a study to be conducted to see if the St. Marys River qualifies to be included in the "Wild And Scenic River System." I have received information from the National Park Service and went to Senator Fowlers "Town Meeting" in Kingsland and I do not want this river included in the "Wild And Scenic River System."

I feel that there is enough government agencies and laws in place to protect this river. There is less industry and homes on this river TODAY than there was ninety years ago. Please listen to the property owners. Please do not authorize this study. Please do not include this river in the Wild And Scenic River System.

Thank you very much.

Sincerely,

Howard H. Davis, III

GORDON H. RESPESS

POST OFFICE BOX 1867 • KINGSLAND, GEORGIA 31548 • PHONE 912-729-3810

March 23, 1990

Honorable Wyche Fowler
320 Hart Senate Office Building
Washington, D.C. 20510

Dear Senator Fowler:

As a property owner in the St. Marys River basin, I am opposed to either funding a study to include the St. Marys River in "The Wild and Scenic Water Act," or including the river in the act.

Your consideration in opposing this measure is appreciated.

Sincerely,

Gordon H. Respess

GHR:js

cc: Congressman Lindsey Thomas
Congressman Roy Rowland

WILLIAM D. HADDOCK
666 RIVER LANDING RD.
KINGSLAND, GEORGIA 31548

March 20, 1990

The Honorable Sam Nunn
~~303 Dirksen Senate Office Building~~
Washington, D. C. 20510

Dear Senator Nunn,

Please allow me a moment of your time to express my feelings concerning the "Wild and Scenic Waters Act". I am a property owner on the St. Marys River and feel strongly that we do not need further Government regulations concerning this river. I am opposed to the act in question and the proposed study.

As long as there are people begging and sleeping in the streets of these United States, the Government could find much better use for the funds that are intended for this study and for the funds that will be expended in the future on the "Wild and Scenic Waters Act" Leave our river alone. We have enough agencies governing the St. Mary River. We have a clean and lovely environment now and want to keep ' that way.

Your influence in halting this action will be greatly appreciate

Sincerely,

William D. Haddock

William D. Haddock

cc: Congressman Lindsey Thomas
431 Cannon House Office Building
Washington, D.C. 20515

JAMES D. CREWS
3470 LANDING CIRCLE
KINGSLAND, GA. 31548
March 20, 1990

The Honorable Sam Nunn
303 Dirksen Senate Office Building
Washington, D.C. 20510

Dear Senator Nunn,

I am a property owner on the St. Marys River in Camden County, Georgia. I am against the action being taken to add this river to the "Wind and Scenic Water Act".
I am also strongly opposed to the proposed study for this act.

I am asking you as my representative to oppose this study and the placement of the St. Marys River into the "Wild and Scenic Water Act".

Please use your vote and influence to help protect my rights to the use of my land. The environment on this river is safe and clean and we would most certainly like to keep it that way as we have been doing for many centuries.

Thanking you in advance for your help in this matter.

Sincerely,

James D. Crews

cc: Congressman Lindsey Thomas
431 Cannon House Office Building
Washington, D. C. 20515

Morgan & Judy Stokes
Rt 1 Box 570
Bryceville, Fla 32009
March 20, 1990

a Senate Member

I am writing to voice
opposition to the
need study of the St Mary's
in "Wild and Scenic Waters
t".

I am a property owner
both the Florida and Georgia
s of the river, with
- properties adjoining the
er.

My family has owned
his property since before
the Civil War.

Both My Parents, Brother
d I Have homes less than
mile from the river.

I have worked the
timber with reforestation,
turpentine, burn mangement,
and wild life mangement,
since I was a small boy.

Taxes have been paid
yearly as directed.

Sir, please leave
the mangement of the
properties of the St. Mary's
River to the land owners
and not the government.

Please spend this
study money on our Armed
Forces and putting these
drug offenders behind bars.

Say "No" to this study

Sincerely
Mr + Mrs Morgan O Stokes

St. Marys, Ga
March 12, 1996

Senator Sam Nunn

Dear Mr. Nunn:

We are property owners on the St. Marys River. We strongly oppose the action being taken to incorporate the river into the "Wild and Scenic Water Act."

We are asking you to oppose this measure and certainly to oppose a proposed study, feeling this would be a waste of tax payers money.

We will appreciate your influence and consideration to this request.

Sincerely,

Mr. & Mrs. John P. DuBose
427 Lyon 40
St. Marys, Ga. 31558

This letter was also sent to:
Senator Wyche Fowler
Senator Bob Graham
Senator Connie Mack

3109 Ashal Street
Raleigh, N. C. 27612

March 20, 1990

Senator Sam Nunn
[illegible] Dirksen Office Building
Washington, D. C. 20510

Dear Senator Nunn:

As an owner of property on the St. Marys River, I am deeply concerned and greatly opposed to the proposed action to bring this river into "The Wild and Scenic Waters Act".

Based on my observations in the past, such action will certainly impose further controls and stricter restrictions upon the use of my land. I do not believe that the property owners are in favor of this.

I do not believe this an appropriate time to enter into the proposed action that will certainly greatly increase the expenditures of the Government. The economy of our nation is under considerable stress and I do not believe it should be further burdened with the expensive study proposed.

I am asking that you please use your influence to prevent "The Wild and Scenic Waters Act" from including the St. Marys River, and to prevent the spending of the taxpayers' money for a study.

I thank you for your consideration of my request.

Respectfully yours,

Rhoda P. Aiken

cc: Congressman Lindsey Thomas
431 Cannon House Office Building
Washington, D. C. 20515

Congressman Roy Rowland
423 Cannon House Office Building
Washington, D. C. 20515

Congressman Bill Grant
1330 Longworth House Office Building
Washington, D. C. 20515

Congressman Charles Bennett
2107 Rayburn Office Building
Washington, D. C. 20515

3109 Ashel Street
Raleigh, N. C. 27612

March 20, 1990

Senator Wyche Fowler
[illegible] Senate Office Building
Washington, D. C. 20510

Dear Senator Fowler:

As an owner of property on the St. Marys River, I am deeply concerned and greatly opposed to the proposed action to bring this river into "The Wild and Scenic Waters Act".

Based on my observations in the past, such action will certainly impose further controls and stricter restrictions upon the use of my land. I do not believe that the property owners are in favor of this.

I do not believe this an appropriate time to enter into the proposed action that will certainly greatly increase the expenditures of the Government. The economy of our nation is under considerable stress and I do not believe it should be further burdened with the expensive study proposed.

I am asking that you please use your influence to prevent "The Wild and Scenic Waters Act" from including the St. Marys River, and to prevent the spending of the taxpayers' money for a study.

I thank you for your consideration of my request.

Respectfully yours,

Rhoda P. Aiken

cc: Congressman Lindsey Thomas
431 Cannon House Office Building
Washington, D. C. 20515

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423 Cannon House Office Building
Washington, D. C. 20515

Congressman Bill Grant
1330 Longworth House Office Building
Washington, D. C. 20515

Congressman Charles Bennett
2107 Rayburn Office Building
Washington, D. C. 20515

Rt. 2 Box 419
Folkston, Ga. 31537

Senator Sam Nunn
543 Russell Senate Office Building
Washington, D.C. 20510

I am a property owner on the St. Marys River, I oppose the action which is being taken to incorporate my beautiful river into the "Wild and Scenic Waters Act"

I want to use my beautiful river for rest and relaxation, to have somewhere to go with my family like fishing, skiing, swimming and picnicing. I don't care to have restrictions put on my land.

I am asking you to oppose this measure and most certainly to oppose the proposed study. I do not need the St. Marys River included in the "Wild and Scenic Waters Act" and certainly do not need tax payers money squandered on "A Study."

Sincerely,

F. L. Murray Jr.

35-114 87

(P2)

March 20, 1990

Honorable Sam Nunn
303 Dirksen Senate Office Building
Washington, D.C. 20510

Senator Wyche Fowler
320 Hart Senate Office Building
Washington, D.C. 20510

Senator Bob Graham
241 Dirksen Senate Office Building
Washington, D.C. 20510

Senator Connie Mack
517 Hart Senate Office Building
Washington, D.C. 20510

Dear Congressmen,

I am a property owner on the St. Mary's River and I strongly oppose the action which is being taken to incorporate the river into the "Wild and Scenic Water Act." This land on the St. Mary's River has been in my family for hundreds of years. When my father died, I became one of the owners of this large estate. This land is very special to me.

Please oppose this act, as well as a proposed study. Use your influence to protect my rights and stop this act.

Sincerely,

Thelma J Brock

Thelma J. Brock
Rt. 2 Box 312
Folkston, Georgia
31537

May 20, 1990

Dear Sir,

I am opposed to the St Marys River being included in the "Wild and Scenic Water Act."

We don't need to place this river into the hands of another gonmeant Agency. The Agency we have now is doing a good job.

My family and I have owned property on the St Marys River for years, and I do not think the government should control it.

Yours truly,
Mrs Ada Eubanks
512 West Main St
Folkston, Ga. 31537

Walter Merck

P.O. Box 816
Kingsland, Georgia 31548

Senator Connie Mack
517 Hart Senate Office Building
Washington, D.C. 20510
Dear Senator Mack,

My home is on the St. Marys River and I also own timberland bordering the St. Marys.

Senate bill 1684 if passed will be a waste of tax payers money. There already is enough regulation to keep this great river the way it is.

It would be very appreciated if you would help to prevent the river the St. Marys from being included in the Wild and Scenic Rivers System.

Sincerely,
Walter Merck

Walter Merck

P.O. Box 318
Kingsland, Georgia 31548

Senator Sam Nunn
303 Dirksen Senate Office Building
Washington, D.C. 20510
Dear Senator Nunn,

Thank you for your letter regarding Senate Bill 1694, a bill that I think would be a waste of tax payers money.

Senator we have enough regulation now to keep this great river the way we love it. So I must ask you again to please use your influence to prevent our river the St. Marys being included in the Wild and Scenic Rivers System. Any help will be very appreciated.

Sincerely,

Walter Merck

Mrs. W. Chester King
P.O. BOX 97
KINGSLAND, GEORGIA
31548

Dear Sen. Nunn-

I am opposed to a study concerning the potential of the St Mary. River as a Wild and Scenic River.

I would think you, Sen. Fowler and Congressman Lott must have better things to do than waste your time and the tax payers money on this proposal.

I hope you reconsider.

Yours truly
Beulah King
(Mrs W. C.)

[redacted]

January 18, 1990

Senator Wade Bowler, Jr.
204 Russell Building
Washington, D. C. 20510-1003

Dear Senator Bowler:

In your letter of December 13, 1989 you said you were enclosing a copy of a "letter to the editors" to local newspapers. The letter was not enclosed and it was not until this week that a local newspaper carried the letter.

It is interesting to note, and I quote in part, "A study would in no way effect the private property rights of landowners along the river, nor would it authorize the acquisition of any land by the federal government." In the next paragraph you state, "Even if designation were recommended and it received subsequent Congressional approval, no federal 'land grab' would ensue."

But, in the same paragraph you go on to say, " A limited Wild and Scenic corridor would be delinated along the river's watershead, and in most cases, the land lying within the corrodor would be protected through conservation easements or volunteer landowners protection agreements. Condemnation would be a last resort, and could be prohibited altogether as part of the designation legislation."

At your meeting held in Kingsland on a Sunday afternoon with very, very little advance notice, the National Park Service and the Department of Interior, passed out an information booklet. Rather than quote sections of it, I suggest you read, on page 9, the question and the answer about restrictionms. Also, they verbally made it very clear they were not interested in the swamp land, the march land or the low land, only in the high land and the desirable land.

For now, one last question. Before entering into the legislation, "Did you talk to any land owners along the St. Marys River about the proposal? Did you hold any kind of public hearing, in order to gain some type of sentiment?

As stated in my first letter, I and many landowners would appreciate this measure not coming before the entire Senate.

Thanking you for an immediate reply, I remain,

Sincerely,

Howard M. Davis, Jr.
cc: Senator Nunn
Congressman Thomas

RIDGEFIELD GARDEN CLUB,
Ridgefield, CT, March 18, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Park Service and Forest Service, Washington DC.

Dear Senator Bumpers:

I wish to submit testimony in support of the Weir Farm Bill S. 2059, to be heard on March 28, 1990.

In the past few years, we have seen Weir Farm progress from a landscape threatened by development and subdivision to a secure and protected environment. This is due to a groundswell of interest and activity—from groups as diverse as the Trust for Public Lands, Weir family members, neighbors in Ridgefield and Wilton, members of the art community, environmentalists, and garden club members. All agreed that the site was far too important a part of our artistic, cultural and environmental heritage for it not to be there for future generations.

J. Alden Weir came to live on his farm in Ridgefield in 1882, and lived and worked here for 37 years. It is not an exaggeration to say that American art changed because of Weir and his stay in Ridgefield—for it was here that artist and land bonded, that the intimate and personal landscape so central to the beginning of American Impressionism was first recorded, that other artists joined Weir in painting his beautiful landscape. American Impressionism was born here, nurtured here, and—what is most exciting—the views and trees and pond and barn which so inspired those artists are still here in our town today.

Ridgefield Garden Club has been since 1916 affiliated with the Garden Club of America, and our members share GCA's concern with conservation, civic improvement and preservation. Our members have been actively involved in the efforts to save Weir farm, have volunteered many hours in the organizing of fund raising efforts. Several members are on the Weir Farm Heritage Trust Board, and also on the Weir Farm Council of Overseers. We intend to submit a proposal to the Garden Club of America for its Founders Fund award of twenty thousand dollars, which will be used to restore in an historically accurate fashion the gardens next to the J. Alden Weir home. We have allocated funds to hire a Landscape Architect to provide us with plans for this restoration, and have had substantial financial support in that effort from the Stamford Garden Club, also a member of the Garden Club of America.

We support the designation of Weir Farm as a National Historic Site. We feel that the National Park Service has carefully studied Weir Farm and understands well how to manage, preserve and interpret the site. Our community looks forward to the many scholarly and artistic programs which would be offered at the site. Our main concern, however, is that this land, which provided inspiration to so many artists, and as a result helped Americans to view their countryside differently, must never again be threatened, but carefully protected.

Sincerely yours,

CAROL S. STODDARD,
President, Ridgefield Garden Club,
Vice-President, Weir Farm Heritage Trust.

TOWN OF RIDGEFIELD,
CONSERVATION COMMISSION, FLOOD AND EROSION BOARD,
Ridgefield, CT, March 22, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Park Service and Forest Service, Washington, DC.

Dear Chairman Bumpers:

The Ridgefield Conservation Commission wishes to submit the enclosed letter for the Senate Hearing scheduled for March 28, 1990, as testimony in support of the Weir Farm Senate Bill S. 2059 "To Establish the Weir Farm National Historic Site in the State of Connecticut."

[Letter]

Dear Senators:

The Ridgefield Conservation Commission aims to preserve, as protected open space, areas with significant natural and historic features. These features include,

but are not limited to, the following: wetlands, water bodies, fields, farmlands, rock outcroppings, stone walls, views, historic houses and outbuildings, specimen trees and bushes, rare or endangered plant and animal species, and areas of special habitat. Although no rare or endangered species have been identified yet as present on the site, Weir Farm satisfies every other feature and also includes two period gardens that should be restored.

Because of the historic and environmental integrity of this relatively unchanged site, the Commission worked long and hard over a period of years with various developers who had plans for a Ridgefield portion in order to work out a design that would protect Weir Pond, the dam, and the wetlands and, at the same time, maximize open lands connecting to present and potential adjacent Town Open Space. Although some of the site was subdivided, the most sensitive remaining lots were eventually purchased and saved for all time by the State of Connecticut.

Fortunately the majority of the original farm was never on the market and has been saved from development. The present 100-acre Weir Preserve was a gift to the Nature Conservancy by Cora Burlingham, one of Weir's daughters, and the remaining Burlingham and Weir holdings were acquired by the Trust for Public Land and held until reimbursement by the State of Connecticut or, possibly, the National Park Service. Through the efforts of the Weir and Young family members, Doris and Sperry Andrews, local citizens, artists, various organizations, the Trust for Public Land, and the Weir Farm Heritage Trust, grassroots support for the first National Historic Site in Connecticut has swelled and caught the attention of those in authority.

Now it remains for the Senate to ask the National Park Service (NPS) both to acquire the last outstanding two-acre parcel—containing Weir's house, the Weir and Young studios, and various outbuildings—from the Trust for Public Land and to take on Weir Farm formally as an NPS project. This is a great opportunity for the National Park Service to effect the protection of and needed education about this uniquely retained artistic, cultural, historic, and environmental resource. Then the site—appreciated and interpreted in various ways by artists of renown over generations of skill and commitment—will continue to inspire on many levels the generations to come.

Sincerely yours

LILLIAN WILLIS (Mrs. David F.),
Vice Chairman.

March 23, 1990.

Hon. DALE BUMPERS,
Chairman, Chairman, Subcommittee on Public Land, National Park and Forest Service, Washington, DC.

In reference to bill S. 2059 to establish Weir Farm as a National Historic Site in the State of Connecticut.

Dear Senator,

Attached is a statement of significance regarding Weir Farm by Boston art historian Kathryn Corbin for the Ridgefield Preservation Trust. In it she comments on J. Alden Weir's position as a founder of American Impressionism and his importance as an artist.

Besides being the home, inspiration and work-place of so pivotal a figure in our cultural history, Weir Farm embodied that uniquely American love of nature which has so influenced the development of the arts in our country. All through our history as a Nation, nature, it seems, has been a principal object of our attention. Our poets and philosophers have praised it, Victorian architects designed porches and belvederes the better to observe it and our artists from Thomas Cole through Bierstadt, Church, Twachtman and Weir have painted it in all its variety from the Hudson river to the west.

Impressionism, it should be remembered, was essentially a school of landscape painting, and at Weir Farm nature was unquestionable the muse. Weir and his painter friends as they recorded the woods and hills and fields of rural Ridgefield were still working within this singular American cultural tradition. In departing from academic realism, however, these American Impressionists had freed themselves to explore highly individual stylistic expressions and promoted, in no small sense, the great flowering of American art which opened the pathway to the great art movements of the 20th century.

Weir Farm has been compared, with reason, to the French Giverny, Claude Monet's home which has been restored to the status of a national monument largely

through the help of American contributors. At Giverny Monet's followers began as disciples. Their work, therefore, is generally imitative of the master. Weir Farm, on the other hand was an enclave of fully mature artists. The list of great painters who worked with Weir includes Childe Hassam, John Singer Sargent, Twachtman, Albert Pinkham Ryder, Theodore Robinson, Edmond Tarbell and others. Surely such a place merits support from Americans as the national monument it truly is.

A word about the farmhouse; a building which began as a center chimney Colonial, a form common in this area of New England. Enlarged, first by the great American architect, Charles A. Platt, and again by the firm of McKim, Mead and White the house has not lost its basic character. It still looks like an old farmhouse, and that is in itself remarkable because the architects who designed the alterations were well known and well versed in the elaborate design vocabulary of their day. That they refrained from excessive ornament of any kind is of great interest to students of architectural history who might have expected something quite different. It is highly illuminating to study, in this house, the work of major figures in architecture—and how they were able to adjust their designs to the modest requirements of a simple country residence.

The Ridgefield Preservation Trust which originally sponsored and initiated the process under review by your committee urges you to designate Weir Farm as a National Historic Site. It is in every sense worthy of such status because it has played so important a role in the nation's cultural history. We must begin to treat it as the treasure it is.

MADELEINE K. CORBIN,
Vice President, The Ridgefield Trust for Historic Preservation.

[A brief statement of the art historical significance of the "Weir Farm"]

Julian Alden Weir (b. 1852) owned the property on Nod Hill Road, Ridgefield, from 1982 until his death in 1919, when his daughter, Dorothy Weir, inherited it. Dorothy later married the important American sculptor/painter, Mahonri Young, who built a studio on the site, and produced the major part of his work at the farm.

Weir was one of the most important artistic figures of his day for many reasons. As a painter, Weir, with Childe Hassam and J.H. Twachtman, founded the school of American Impressionism as fathers of the "Group of Ten". These artists provided American painting with a shift in subject, aim, and technique that resulted in the first true break with traditional painting, and created an essential path to the important movements of 20th Century art in America. Weir's importance was acknowledged in his time by his appointments as Director of the Metropolitan Museum of Art, and later, as President of the National Academy of Design, the pivotal artistic society in America for the last 150 years. Weir's work is to be found in the most important public and private collections, and he is considered one of the most significant artists in our history.

Weir's importance as an artist is tied intrinsically to his farm, for it was the major subject of his extensive oeuvre. It is very clear from letters and documents, that the farm was his true home and chief source of inspiration. In addition, Weir's extensive network of relationships with other critically important artists of the time enhance the significance of the property, for these men visited Weir at the farm, and painted there during their stays. Among these figures: Hassam, Twachtman Albert Pinkham Ryder, John Singer Sargent, Edmund Tarbell Theodore Robinson, Frank D. Millet, John T. Weir, and others. All of them regarded the farm with the same reverence as Weir himself, and several spent long periods of time there, thus making the site an essential part of the oeuvres of other artists.

In 1896 Weir won the Boston Art Club Prize of $2500.00, and used the money to build the pond he had long desired. He wished to have one on the property as a subject for painting, as well as a place in which to indulge his fondness for fishing. It was called by his friends, the "Boston Art Club Pond", and as soon as it was built, Weir's life, and those of his Circle, centered more and more around the farm.

It would be entirely accurate to say, in summary, that there is probably no other situation in American art history in which the life and work of a major artist is more closely tied to a specific location. Nor is there a place which, by virtue of the position of its owner, had a more wide-spread influence on the lives and careers of those who visited there. The farm and pond are central to a crucial phase of our artistic past.

KATHRYN CORBIN.

March 25, 1990.

Senator DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Park Service and Forest Service, Washington, DC.

Dear Chairman Bumpers:

I wish to submit testimony in support of the Weir Farm Bill (S. 2059) to be heard on March 28, 1990, as follows:

Some members of this Committee may not be familiar with the name Julian Alden Weir, the man for whom the Weir Farm is named. He was my maternal grandfather. He died ten years before I was born, but I grew up surrounded by his works and his almost mythic presence. I should like to share with you a brief sketch of the man himself.

The Weirs originally came to America from Paisley on the west coast of Scotland. Julian's grandfather emigrated to New York in 1795, and his father, Robert Walter Weir (1803–1889) was himself an artist of some renown. Those of you who frequent the Capitol Rotunda may have seen his "Embarkation of the Pilgrims."

In 1834 Robert Walter Weir was appointed Professor of Drawing at West Point, which was to be his home for the next forty-three years. It was there that Julian was born in 1852, the fourteenth of sixteen children.

From earliest childhood Julian loved to draw and paint. His first education in art took place at his father's elbow and in his father's studio. Diligent study and training were the order of the day. As a teenager, Julian studied at the School of the National Academy of Design during winter visits to New York City. There he met Albert Pinkham Ryder and William Merritt Chase, who would remain lifelong friends. In 1873 Weir's god-mother, Mrs. Bradford Alden, the widow of the late Commandant of the Military Academy, offered him a grant of $75 a month to study in Europe. He was twenty-one years old.

That October Weir entered the Ecole des Beaux Arts in Paris and spent most of the next four years in the studio of Jean-Leon Gerome, working hard, winning prizes and leading a typical bohemian life. In Paris he met John Singer Sargent and other expatriate American artists.

On his way home in August 1877 Weir met James McNeill Whistler in London. Whistler adopted Weir as a friend—quite a tribute from one who more easily made enemies. Back in New York, Weir joined Augustus St. Gaudens, Ryder, Louis C. Tiffany, Frank Duveneck and others who had been fighting against the conservatism of the National Academy of Design. New and vital currents, influenced by European training, were being championed as against the painters of the Hudson River School. Together the rebels formed the Society of American Artists, which established new standards of excellence in American art for the next twenty-seven years. The Society's first exhibition in 1878 featured the works of Sargent, Chase, Duveneck, Thomas Eakins, Ryder, Abbott Thayer, John Twachtman, Whistler, Winslow Homer, and one of the youngest members Julian Alden Weir.

For some years Weir earned his living doing portraits and teaching at the Cooper Union and Art Students League in New York. In 1880 and again in 1881 a wealthy collector, Erwin Davis, took Weir to Europe to advise Davis on the purchase of paintings. In France Weir met Edouard Manet, and advised Davis to buy two large Manet masterpieces which Davis later gave to the Metropolitan Museum of Art in New York.

Back home again, Weir met Anna Baker, the youngest of three Baker daughters from Windham, Connecticut. They were married in 1883, and that same year Weir used the proceeds of a painting he had sold to Erwin Davis to purchase the Branchville farm and 150 acres of land. That place—Weir Farm—became the inspiration for a new focus in Weirs art—the Connecticut landscape.

The Weirs had three daughters, Caro, Dorothy and Cora, my mother, who was born in 1892. A week after Cora was born her mother died of puerperal fever. Julian was inconsolable. To ease his grief, his colleagues persuaded him to accompany then to Chicago to work on murals for the Columbian Exposition. In his absence, Anna's unmarried oldest sister, Ella, came to care for the children. She proved loving and indispensable, and Weir married her in October, 1893.

For the last thirty-five years of his life, Weir worked in three places—his studio in New York during the winter, a small studio in Windham, Connecticut whenever he visited his wife's family, and most especially at the Branchville farm in his red wooden studio, and in the surrounding woods and rocky pastures. As the years progressed, his friend Stanford White added a wing to the Branchville house. Battalions of his friends Childe Hassam, Twachtman, Ryder, Chase, Sargent, Edmund Tarbell, Willard Metcalf, Frederic Remington and others came to the farm to paint, discuss art and enjoy life with the Weir family. Weir's gifts for friendship and generos-

ity found their full expression at the farm, which he called "The Great Good Place". A favorite epigram can still be seen over the front door, inscribed there by Stanford White:

"Here shall we rest,
And call content our home."

Despite Weir's European training, his work remained quintessentially American. His artistic output was prodigious, yet he found time to join in the formation of a distinguished new group of artists ("The Ten", as it was called), and to continue to teach and encourage the next generation of artists. In 1915 he was elected President of the National Academy of Design. He served two years as President of the Metropolitan Museum of Art, and received honorary degrees from Princeton (1916) and Yale (1917).

Weir was always a robust and lively companion. He loved to sing Scottish ballads, recite poetry, quote Shakespeare, speak mediocre French, and entertain his friends. Behind his joy of life lay a deeply religious soul, a sense of the divine presence which permeated his daily life. Sundays were dominated by family prayers, church, and the absence of frivolity. At the same time, his affection for his family and his respect for women is demonstrated by the astonishing number of family portraits he produced of his wives Anna and Ella, and his three daughters.

Weir died in December, 1919. During his last illness, unable to walk, he would be carried by two men who worked on the farm to lie in a swing behind his Branchville home. There he would lie contentedly by the hour, watching the changing autumn sky and savoring the perfume of the grapes that ran along a trellis near where he lay. As his daughter Dorothy said, "how many times I heard him say, always with renewed wonder in his voice, 'What a beautiful world it is'. He had found the world around him beautiful, and had spent his life showing others the visions he had seen."

Respectfully,

CHARLES BURLINGHAM, JR.

CAMDEN COUNTY BOARD OF COUNTY COMMISSIONERS.
Woodbine GA, March 23, 1990.

The Hon. DALE L. BUMPERS,
United States Senator, Washington, DC.

Dear Senator Bumpers:

Enclosed please find a copy of a resolution which was adopted by the Camden County Board of Commissioners at its March 20, 1990 meeting which unanimously and unequivocally opposes the passage of Senate Bill 1684, a bill which would authorize a study to explore the ramifications of adding the St. Marys River to the Wild and Scenic Rivers System.

While we understand that a Wild and Scenic River study would not automatically lead to a Wild and Scenic River designation for the St. Marys River, this Board and the vast majority of the citizens of Camden County strongly believe that the estimated $300,000.00 to $500,000.00 cost of the study is not needed at a time when the members of Congress are talking about raising taxes to help meet the Federal deficit.

A delegation from Camden County will be present for the scheduled 2:00 o'clock p.m. hearing of the Senate Energy Committee on Wednesday, March 28, 1990 when this contemplated legislation will be considered. Camden County requests that a designated spokesman for this delegation, either County Commissioner Jack Sutton or St. Marys Mayor Ward Hernandez, be allowed to address the Committee and further requests that the enclosed resolution be included as written testimony of the total and complete opposition of the Camden County Board of Commissioners to a Wild and Scenic River study of the St. Marys River, as proposed in Senate Bill 1684.

Thank you for any assistance you can render to the citizens of Camden County on this most important issue.

KENNETH GAY, CHAIRMAN.

[Resolution]

WHEREAS, the St. Marys River has been and continues to be a valuable recreational and natural resource to Camden County as well as to the States of Georgia and Florida; and

WHEREAS, very little of the shoreline of said river which has not already been developed has the natural or economic capability of being developed now or in the future; and

WHEREAS, the St. Marys River basin in Camden County affords itself natural protection by the present numerous miles of fresh water, swamp and marsh surrounding it; and

WHEREAS, preservation of the ecology of these extensive areas from encroachment is further protected by existing local, State and Federal laws and enforcement agencies; and

WHEREAS, the total acreage removed from the Camden County Tax Digest by the Federal and State governments exceeds 49,971.34 acres, consisting of 36,878 acres with the designation of Cumberland Island as a National Seashore and 12,586.34 acres for the use and development of the Kings Bay Naval Submarine Base, in addition to 507 acres of non-taxable property deeded to the State of Georgia for the Crooked River State Park to support State and Federal recreational and national security purposes, said acreage being 11.9 percent of the total land area of Camden County; and

WHEREAS, the effect of the legislation contemplated would remove from the Tax Digest of Camden County even more acreage and prevent any further development, as has occurred on Cumberland Island, Camden County's only barrier island, and Kings Bay, Camden County's most spectacular land on the intercoastal waterway; and

WHEREAS, the proposed legislation (Senate Bill 1684), if adopted, would only add to the layers of existing protective governmental bureaucracy which presently protect the St. Marys River basin and thus further foster control of local lands by the Federal Government while giving up local control;

NOW, THEREFORE, BE IT RESOLVED that the Camden County Board of Commissioners unanimously and unequivocally opposes the passage of Senate Bill 1684 and its provisions.

ADOPTED IN LEGAL ASSEMBLY this 20th day of March, 1990.

CAMDEN COUNTY BOARD OF
COMMISSIONERS
KENNETH GAY, *Chairman*
E.B. HERRIN, *Chairman Pro Tem*
DANIEL L. WILLIAMS, JR., *Commissioner*
PRESTON RHODES, *Commissioner*
JACK SUTTON, COMMISSIONER

SOUTHEAST GEORGIA REGIONAL DEVELOPMENT CENTER,
Waycross, GA, March 19, 1990.

Hon. Senator DALE BUMPERS,
Chairman, Senate Subcommittee on Public Lands, U.S. Senate, Washington, DC.

Dear Senator Bumpers:

I am writing to you as a professional urban and regional planner and as a resident of Southeast Georgia. It is my understanding that the Senate Committee on Energy will be conducting a public hearing on the St. Marys River Study Bill.

The stretch of the river serves the important functions as fish and wildlife habitats, frequently offering essential scenic and recreational opportunities such as canoeing, fishing, swimming, boating and numerous woodland areas suitable for camping. Also, the river is likely to contain many of Southeast and Coastal Georgia's historical and archaeological resources.

As a planner, it is my professional opinion that the river should be included on the list of the nation's 'Wildlife and Scenic River Systems' and the banks protected from accidental human destruction as well as development encroachment.

I, therefore, urge you and your colleagues to actively support the swift passage of the St. Marys River Study Bill.

Respectfully yours,

ALEXANDER C. IKEFUNA.

PREPARED STATEMENT OF HON. ALAN CRANSTON, U.S. SENATOR FROM CALIFORNIA, ON S. 465

Mr. Chairman, I'm pleased to present this statement in support of S. 465 and the companion House bill, H.R. 1159, to designate the Juan Bautista de Anza Trail as a component of the National Trails System.

Mr. Chairman, Juan Bautista de Anza was a second-generation frontier soldier who in 1775 set forth from Horcasitas, Mexico to open up the first overland route to

Upper California. Crossing the border near the city of Nogales, the expedition followed a route north along the Santa Cruz River past Tucson, then westward along the Gila River to Yuma, and across the Colorado River back into Mexico. Reentering the United States near El Centro, the expedition continued northward through Imperial, San Diego, Riverside, Los Angeles, Ventura, Santa Barbara, San Luis Obispo, Monterey, San Benito, Santa Clara, and San Mateo Counties, finally reaching San Francisco in June 1776.

The de Anza expedition proved that overland travel between the Mexican province of Sonora and Upper California was possible and resulted in the initial settlement of San Francisco and the founding of the presidio and mission there.

Pursuant to legislation I sponsored in the 98th Congress, the National Park Service conducted a feasibility study of including the Juan Bautista de Anza Trail in the National Trails System. This feasibility study/environmental assessment concluded that the de Anza Trail meets the criteria for designation as a National Historic Trail. The study further found that there is substantial public support for the designation and that state and local agencies and private organizations such as the Heritage Trails Fund whom you will be hearing from this afternoon are prepared to contribute their resources to the endeavor.

S. 465 implements the recommendations of the National Park Service study. The legislation designates the Juan Bautista de Anza National Historic Trail, comprising approximately 1,200 miles from Nogales, Arizona to San Francisco, California, and provides that the trail be administered by the Secretary of the Interior. The bill also calls for the Secretary to encourage the participation of volunteer trail organizations in the development and maintenance of the trail.

Mr. Chairman, enactment of this legislation will give national recognition to an important pioneer route and commemorate an event significant to the course of American history and the settlement of California. I hope the Committee will promptly approve designation of the de Anza National Historic Trail.

Before closing I would like to add a word about another bill on which you are receiving testimony today, the provisions of S. 456 which would designate the California National Historic Trail.

The California Trail, comprising approximately 5,700 miles from St. Joseph, Missouri to points in California and Oregon, was the route of greatest mass migration in American history. The National Park Service also has conducted a feasibility study of the California Trail and has recommended the entire trail system be authorized as a National Historic Trail. I support the designation of the California National Historic Trail as proposed by the Park Service.

Thank you, Mr. Chairman, for holding this hearing and providing this opportunity to testimony.

PREPARED STATEMENT OF THE AMERICAN HIKING SOCIETY TO SUBCOMMITTEE ON PUBLIC LANDS, NATIONAL PARKS AND FORESTS, SENATE ENERGY AND NATURAL RESOURCES COMMITTEE, MARCH 28, 1990

Regard to: S. 465—To amend the National Trails System Act by designating the Juan Bautista de Anza National Historic Trail, and S. 374—To amend the National Trails System Act to designate the Pony Express National Historic Trails as a component of the National Trails System.

Mr. Chairman and members of the subcommittee the following written statement in support of S. 465 and S. 374 is submitted on behalf of the American Hiking Society. Thank you for the opportunity to express our support for these bills to add new national historic trails to our national trails system.

The American Hiking Society (AHS) is a national organization of people who like to enjoy America's natural beauty and heritage while traveling through it on foot. AHS is composed of individual and club affiliate members with a combined membership of over 200,000 people. Normally, AHS is most interested in national scenic trails. However, we are particularly interested in these proposed national historic trails because, in addition to representing valuable historical resources, they also offer the opportunity for the development of recreational resources and hiking trails.

Our national trails system continues to grow, as does citizen interest in the system. Some of the trails within the system are more successful than others. In keeping tabs on the progress of the system, AHS has noted that the most successful trails share one characteristic: They have an active citizens group willing to work for the particular trail. Both of these proposed trails enjoy the support of such citi-

zens' groups. Both have also been recommended as components of the national trails system by National Park Service studies.

One exciting aspect of the proposed De Anza National Historic Trail is that it offers the potential to be an international trail, a unique prospect for our national trails system. We have trails that go from border to border. The Pacific Crest National Scenic Trails and the Continental Divide National Scenic Trail both have terminuses at the Mexican border. The De Anza expedition, however, started in Mexico, and part of the route dipped southward into present-day Mexico after entering the present-day United States. How exciting to have this international connection, pointing out the intertwined heritages of the two countries. The De Anza trail would also be the only national scenic or national historic trail in the state of Arizona, tying one more state into this national system.

As the National Park Service study of the trail route notes, there are many opportunities for the development of hiking and horse trail opportunities along the route of the proposed national historic trail. Some of these are in interesting and surprising areas. For example, the study notes that a continuous recreation route through the heavily urban Los Angeles County appears feasible. Opportunities to develop close-to-home trail recreation for urban dwellers must be seized quickly or the opportunities will soon be gone forever.

The Pony Express Trail also involves some exciting recreational opportunities. The American Hiking Society is particularly interested in this trail because a decade ago our organization sponsored a trans-continental hike that followed the route of the Pony Express Trail for a portion of the trip through California. Our organization has a long-term goal of developing a continuous hiking trail that would span the breadth of the country east to west. Our national scenic trails are now primarily north-south routes. While we have trails going from border to border, we have no trails going from sea to sea. While the designation of the Pony Express Trail as a national historic trail stands on its own merits, its designation and development could also potentially be one more step in the long-term process of developing a cross- country trail.

The National Pony Express Association already sponsors reenactments of the Pony Express rides along the length of the trail each year, so the potential of the trail as a recreational resource, in addition to its importance as a historical resource, is obvious. Designation as a national historic trail would further opportunities for development of this resource.

Woodland Hills, CA, March 23, 1990.

Senator DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, of the Committee on Energy and Natural Resources, Washington, DC.

Ref: S. 465 Designation of the Juan Bautista De Aflza National Historic Trail

Honorable Senator Bumpers:

I urge you and all the members of your subcommittee on Public Lands, National Parks and Forests to support passage of Senate Bill S. 465 designating the Juan Bautista De Anza National Historic Trail. This type of history cannot be replaced, rebuilt or passed on to future generations of Americans if we do not do something now to protect this valuable part of our country's past. You can talk about Plymouth Rock, The Appalachian Trail or Gettysburg but until these areas are preserved for people to touch, feel, smell and walk around then the historical value cannot be passed on as easily to the next generation.

Thank you for supporting this legislation.

Sincerely,

PETER HEUMANN.

MINNESOTA CIVIL WAR COMMISSION,
Manhattan Beach, MN, February 21, 1990.

Civil War Round Table Associates,
P.O. Box 7388, Little Rock, Arkansas.

There has been a stirring in Virginia, recently, at the accelerating demise of the historic battlefields of the American Civil War, which constitute the last vestige of an era that were the principle cause shaping modern America.

Yet, with this upsurge of National conscience, little has been stated of the battlefields that represent the backbone of our American traditions . . . the battlefields of

the Shenandoah Valley . . . the battlefields of General Stonewall Jackson's "foot cavaley".

From late April through June, 1862, General Jackson with his troops became a legend—an army of 17,000 men, the Army of the Valley . . . successfully eluded and then at the right moment fought—and defeated—three opposing armies of over three times the numbers, which surrounded the Confederate troops of General Jackson. (In 48 marching days the foot soldiers of General Stonewall Jackson's command marched 676 miles and fought 5 major battles.)

When he left the Shenandoah Valley to join forces with the Army of Northern Virginia under the command of General Robert E. Lee in June, 1862 he came away victorious. General Lee soon realized, that he could rely on "his right arm", the troops of Lieutenant-General Thomas "Stonewall" Jackson.

What of the battlefields of General Jackson's "Valley Campaign"?

(1) Harper's Ferry . . . Romney?

(2) Kernstown . . . Front Royal . . . Berryville . . . Middletown . . . Strausberg . . . Fisher's Hill . . . Winchester . . .?

(3)McDowell . . . Port Republic . . . Cross Keys . . .?

I have never visited Romney—I will.

The northern areas (2) are now rather heavily populated, but I believe preservation is something that can be accomplished with more than a scattered 1930's highway marker, here and there. Although I visited these sites during 1988, at none did I find battlefield preservation—good museums and highway markers—but what of the battlefields?

However, the southern battlefields, farther up the valley and into West Virginia (3) are pristine—much as they were in the Spring of 1862. I suppose we might say; what then is the rush? (Perhaps, someone said that, some time in the past, at the Sunken Road at Fredericksburg . . . or at Chantilly.) The fact that they are untouched means we must move with greater determination to enroll them in the public trust . . . before we are faced with a deteriorating, compromised situation that can never capture "those moments of truth".

Let us develop a new combined National Military Park—The Shenandoah National Military Park, to give testimony to the valor of the brave soldiers of General Thomas "Stonewall" Jackson's Army of the Shenandoah Valley.

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304 EDWARDS HALL, PRINCETON UNIVERSITY,
Princeton, NJ, March 23, 1990.

The Hon. JAMES JEFFORDS,
United States Senator, Washington, DC.

Dear Senator Jeffords:

I am writing in support of your bill to assess the suitability and feasibility of including certain Civil War sites in the National Park System. As a senior at Princeton University, I am in the process of writing a thesis on Civil War battlefield preservation under the direction of Dr. James M. McPherson. During the past year, I have visited almost every major Civil War site on the east coast. After clamoring over the rolling hills of Antietam, tracing the path of Pickett's charge at Gettysburg and observing the Bloody Angle at Fredericksburg, I have learned to appreciate the foresight expressed by our ancestors when they acted to preserve this hallowed ground. I have also learned that preservation of unprotected rural battlefields is no longer guaranteed by their isolation. Indeed, in some instances, my research was thwarted by my inability to locate a battlefield site in the midst of a development. In many cases, I found that these battlefield sites were destroyed not because of malicious intent, but because the perpetrators were unaware of their significance. One developer even noted that if he had been aware of the historic nature of a tract in Culpepper County, he may not have initiated a development project on the battlefield site.

Civil War sites associated with the two Shenandoah campaigns are virtually unprotected. While it is now possible to view the trenches along Cedar Creek, to visualize the fighting lines at Tom's Brook and to follow the path of Sheridan's brilliant campaign, such opportunities are rapidly drawing to a close. Development has already claimed the site of the First Battle of Winchester and much of Third Winchester. Impending development along the entire corridor of western Virginia may prevent future generations from directly experiencing the beauty and heritage found in the Shenandoah Valley. It is important to note, however, that most of the Civil War sites in the Valley have been preserved as private, agricultural land. Public opportunities to explore these nationally significant resources has been determined by the respective landowners.

Your bill provides a unique opportunity to accommodate both the economic interests of local communities and the need to preserve nationally significant historic resources. An immediate, comprehensive study of the Shenandoah Valley could provide for the identification and evaluation of area Civil War sites. Equipped with such information, local government officials and developers could plan their projects accordingly. Most importantly, if Congress decides to create a National Park unit or affiliated unit to protect Civil War sites in the Shenandoah Valley, the timely nature of this study will allow for action while it is still economically feasible.

The costs of conducting this study are negligible when compared to the expenses associated with waiting until development has been initiated on the Civil War sites. Thanks to your foresight and leadership, we now have the opportunity to explore the feasibility of protecting one of America's most significant historic sites. Your proposal should serve as a model for a national survey of all unprotected Civil War sites.

Sincerely,

GEORGIE H. BOGE.

NATIONAL PARKS AND CONSERVATION ASSOCIATION,
Washington, DC, April 2, 1990.

The Hon. DALE BUMPERS,
Chairman, Subcommittee on Public Lands, National Parks and Forests, Washington DC.

Dear Chairman Bumpers:

On behalf of the 100,000 members of National Parks and Conservation Association this letter is to communicate our Association's support for S. 1770, legislation calling for a study of Civil War Sites in the Shenandoah Valley. We wish that our comments be included as part of the official hearing record.

The Shenandoah Valley possesses a rich history. Because of the Valley's geographical configuration, since before the Revolutionary War the area has possessed military importance. During the colonial era for example, British General Braddock crossed into the Valley during his ill-fated journey into the Ohio country during the French and Indian War. With the onslaught of the American Revolution, the Valley witnessed little military action, but held strategic importance: Winchester, for example, because of its location in the western frontier, was well defended. Military action during the American Civil War in this Valley was intense. Two major campaigns—Confederate General "Stonewall" Jackson's campaign of 1862 and Union General Phillip H. Sheridan's campaign of 1864—both were carried out in a variety of locations throughout the Valley.

The Subcommittee has received testimony from the Senators James M. Jeffords and Charles S. Robb as well as the Association for the Preservation of Civil War Sites attesting to the significance of the area during the Civil War and the need for this legislation. However, the Director of the National Park Service urged deferral of the bill as it has not been identified as a "priority" of the National Park Service. Mr. Chairman, we believe the preservation of Civil War Sites in the Valley should be a priority for the National Park Service, indeed the highest priority for potential new parks relating to the Civil War; the struggle for control of the Shenandoah Valley is the only major aspect of the story of the Civil War currently not currently represented in the National Park System. In addition, threats to the Valley's battlefields continue to mount every day—the Cedar Creek battlefield and the lands upon which third Winchester was fought, to name but two, are facing development pressures today. If there is to be a unit of the National Park System established in the Valley, and we hope such a unit will be established someday, it must be accomplished in the next five years or the Nation risks the loss of its heritage to the developers blade. We believe it is essential to conduct a study to assess the suitability and feasibility of the various battlefields in the Valley as potential additions to the National Park System.

Mr. Chairman, the National Park Service also objected to this bill on the basis of it's "narrow focus." We note that this bill specifies that the study is to include an assessment only of the Civil War sites in the Shenandoah Valley of Virginia. However, the Shenandoah Valley extends into the state of West Virginia and there are several battlefields (i.e. the Falling Waters battlefield) which also are associated with the two major campaigns that deserve study as well. Therefore, we recommend this legislation be amended slightly to include an assessment of Civil War battlefields that lay in "old Virginia" in Jefferson, Berkeley and Morgan counties of West Virginia.

Finally, we note that the National Park Service objects to the legislative specification of two Civil War historians when the National Park Service staff includes one of this nation's most eminent Civil War historians, Chief Historian Edwin Bearss. We certainly do not question Mr. Bearss qualifications nor his knowledge of the Civil War activity that occurred in the Shenandoah Valley. We do think however, that all National Park theme and special studies can benefit from scholarly input from the academic community, in this case historians who are specialists in the Valley campaigns. We also believe that the Service could greatly benefit from the expertise that historians affiliated with the Association for the Preservation of Civil War Sites may have to offer.

Mr. Chairman we have so little time to gather the needed information to protect the Civil War legacy that remains in the Shenandoah Valley. Now is the time to proceed. We fully support your efforts and those of other members of Congress who are actively seeking to preserve our Civil War heritage.

Sincerely,

BRUCE CRAIG,
Cultural Resources Coordinator.

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